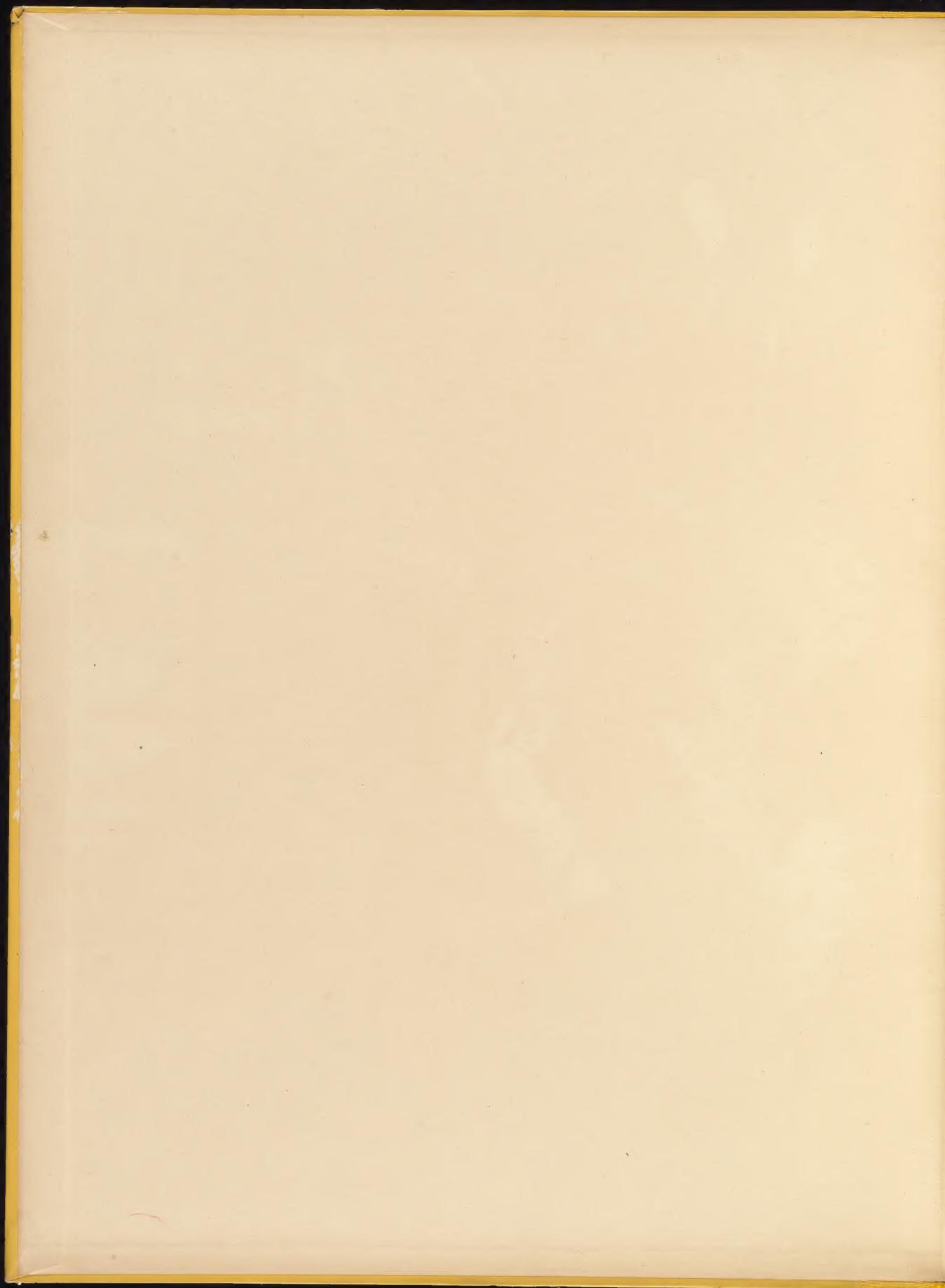
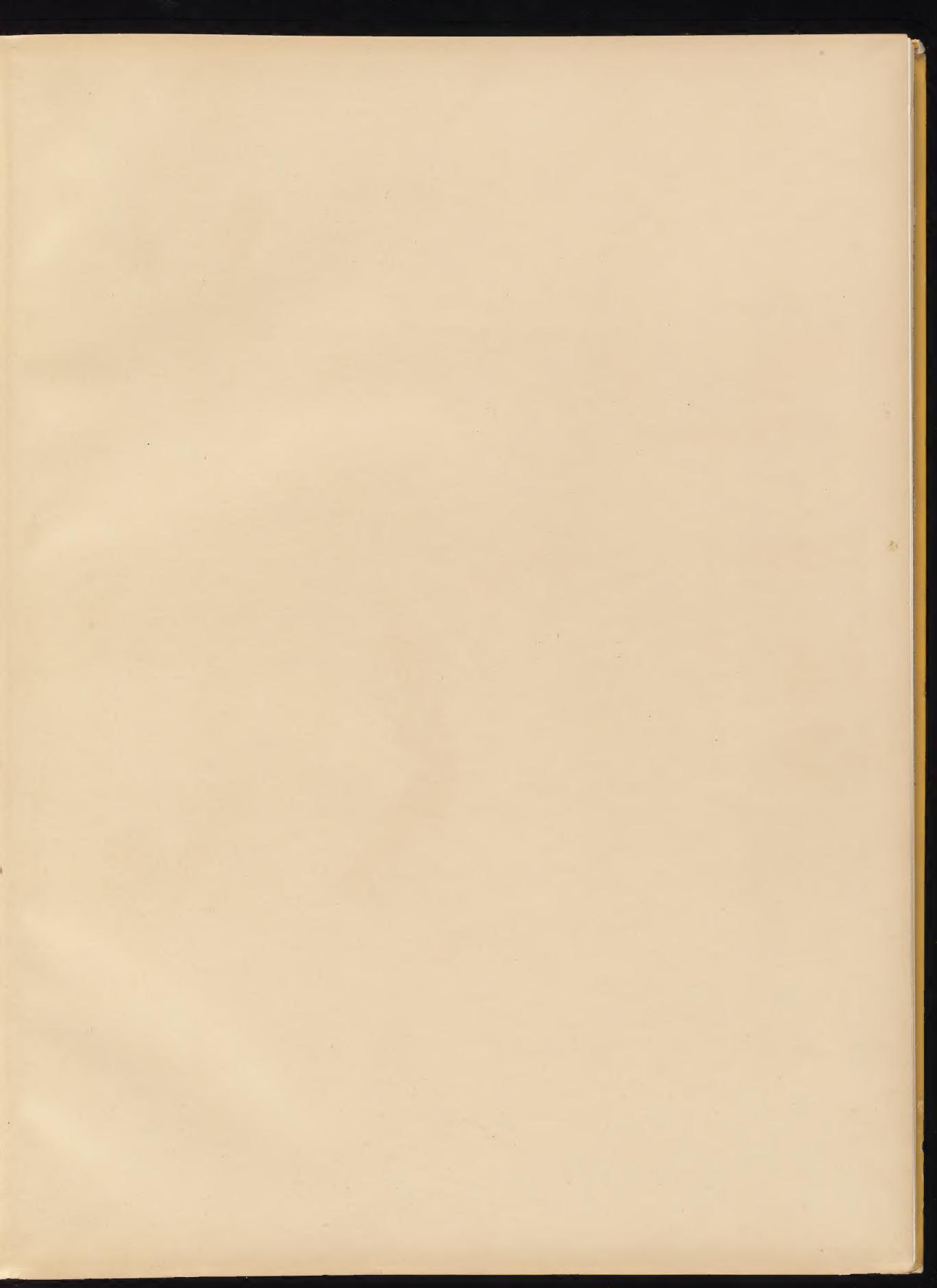


ORIENTAL CERAMIC ART



• COLLECTION OF W. T. WALTERS • SECTION TEN •



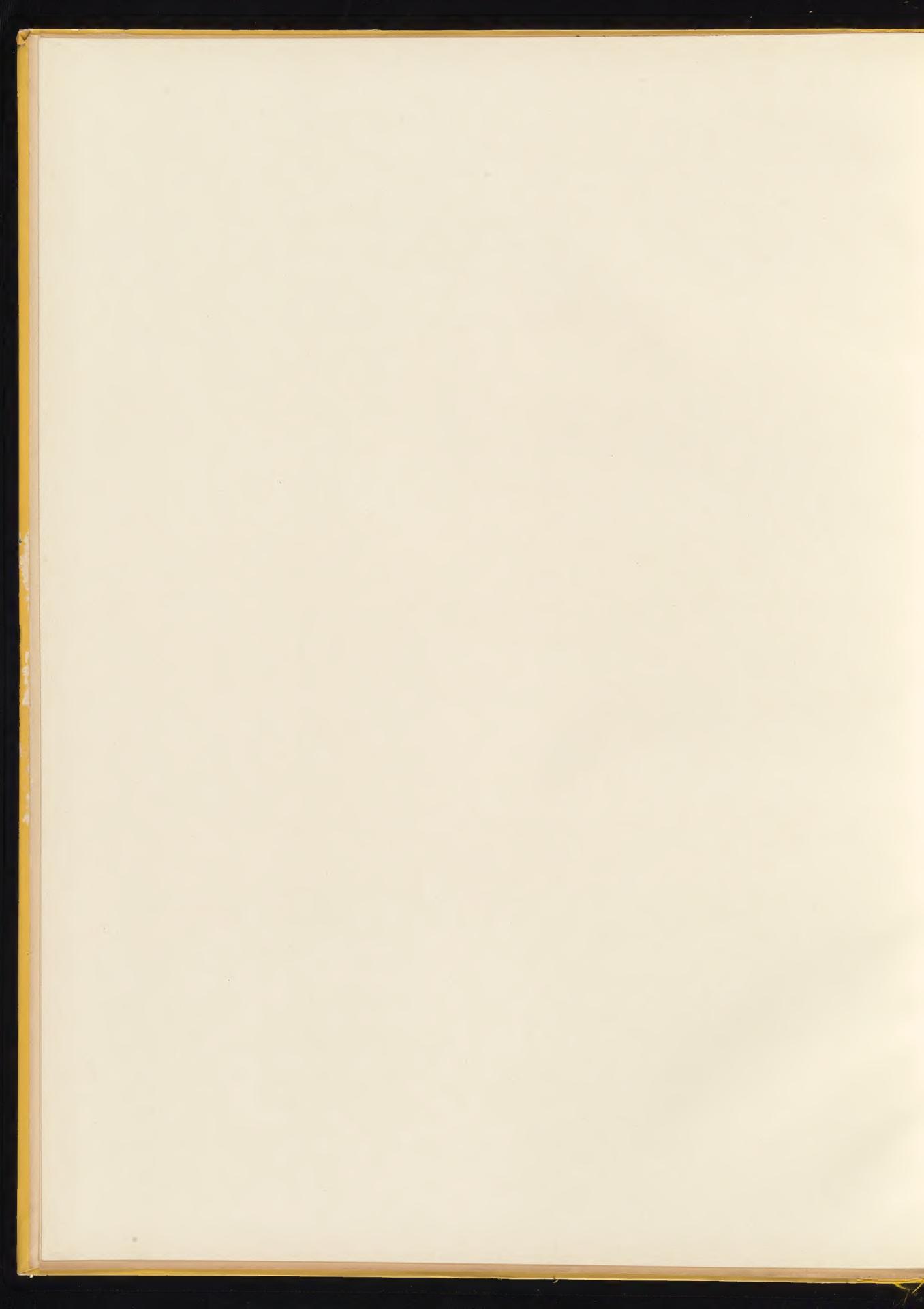




ORIENTAL CERAMIC ART

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style of the *Ming* dynasty, a white porcelain painted with designs roughly executed in red and green enamels with an occasional addition of blue under the glaze. Another variety is decorated with figure subjects in red and gold upon a white ground, so as to resemble in general effect modern Kaga porcelain. Of late years the Owari potters have developed considerable skill in the use of colors of the *grand feu*, and many pieces decorated in sea-green, maroon, and blue are exported. Celadon monochromes are also made, and a species of *flambé* ware in which chocolate color predominates. There is hardly anything that is not attempted in the present day, but the methods are rough, and it would not be a great loss to art if the potters confined themselves to the making of household utensils, which seems to be their proper field. A large quantity of their ware is taken to Tōkyō to be decorated in enamel colors, so that the two places in combination have been fitly styled the Stoke-upon-Trent of Japan.

Seto itself produces all the materials necessary for the making of ordinary pottery, but most of the ingredients required for porcelain have to be brought from Kamo, in the adjoining province of Mikawa.

The Toyosuke ware was first made by a potter of this name at Aichi, in Owari, about 1825. It is a crackled faïence thinly coated outside with lacquer delicately painted in gold. Of less, if any, artistic value is the *cloisonné* enameling upon porcelain as a base, which discredited the workshops of Nagoya for a few years subsequent to 1870, before the happy renaissance of the ceramic art which has since appeared.

II. KYŌTO.

The origin of the potteries of Kyōto, the old capital of Japan, is lost in antiquity. Tradition ascribes to the celebrated priest Gyogi, about the *Tembō* period (729-748), the fabrication of earthenware vases at Chawan-saka (Hill of Cups), where the present village of Seikanji, near Kyōto, is situated, which is still the principal center of the manufacture of the Kyomidzu wares. There were gradual improvements in the technique of the ware as time went on, but it was the celebrated potter Ninsei, in the seventeenth century, whose work brought it to the prominent position, from an artistic point of view, which it has since enjoyed. He has been justly given the same place in Japanese ceramics as that occupied by Bernard Palissy in Europe, and a short sketch of his career, as given by Ouéda Tokounosouké, may not be out of place here.

Nonomura Ninsei, whose proper name was Seibei, later Seizayemon, was a native of the province of Tamba. In his youth he learned the ceramic art from a naturalized Korean potter of the name of Butsuami. Having come to Kyōto in the *Genwa* period (1615-23), he continued his apprenticeship at the atelier of an artist of Seikanji. He was attached afterward as potter to the imperial Prince of Ninwaji, who authorized him to adopt his own initial, *Nin*. Hence the name of Ninsei, which is composed of this initial (*Nin*) and of the initial of his own proper name (*Sei*). Ninsei received later from the same prince the honorary title of Harima no Dajō (a high official grade of the province of Harima). He died at Omuro in the period *Manji* (1658-60).

Ninsei established a succession of kilns in the vicinity of Kyōto, at Mizoro, Omuro, Iwakura, Awata, Seikanji, etc., where he adopted the different processes of Seto, of Hagi and Matsumoto, in the province of Nagano, of Shigaraki, in the province of Omi, etc., as well as the methods imported by the first Korean potters. He excelled especially in making objects for use in the Tea Ceremonies, of *mizu-sashi* (water-bowls), dishes, plates, and such like; a great number of his pieces were painted, and their designs are the work of the celebrated painters Kano Tanin and Kano Yeishin, his contemporaries.

This celebrated potter, who enjoyed a very great renown, had numerous imitators even during his own lifetime. In his later years, during the *Meireki* period (1655-57), he succeeded in producing pieces decorated in several colors (*Nishikide*), which were much admired, thanks

to secrets of technique revealed to him by a merchant of Kyōto named Chawanya Kiubei, who had learned them himself from Aoyama Koyemon, a native of Arita. The Arita potter was afterward prosecuted, and, it is said, crucified in his own province for having divulged the secrets of the Hizen kilns, and the Kyōto dealer became a lunatic at the news of the execution of his friend.

After the death of Ninsei the Kyō-yaki was divided into two main branches, the *Awata-yaki* and the *Kyomidzu-yaki*. The names of his principal successors have been given in the preceding chapter.

One of the cleverest of the Kyōto potters, in the estimation of his own countrymen at least, was Mokubei, who flourished at the beginning of the nineteenth century. This is said to be an abridgment of the name of Aoki Owari. In his later years he became meaning deaf. From his youth he antiquity, and his imitative ability pro-artist of modern times. He after-ward, and succeeded in rivaling by Kenzan. He is credited with the and of many other novel pro-Chinese works on the ceramic a work of his own on the sub-he did not succeed in repro-deceive the greatest ceramic enameled stonewares of nary decorated porcelains the encaustic inlaid pot-porcelain of Korea, are by him with success. In riad *Bunsei* (1822) he for the imperial Prince of utensils for the personal the Tokugawa house. He

The vase (*hana-ike*, Fig. 397), is an example of in bright enamel colors, style. The colors comprise light translucent blue of figures inclosed in three the Buddhist Trinity, Sāk-*Manjusri*, displayed upon a clouds, their heads encircled Buddha is seated on a mat forehead marked with the sacred *ūrma*, and a gilded *ushnisha* projecting in the midst of the close black curls of his hair, his hands folded under his robe, which is brocaded with lotus-flowers. Samantabhadra, as seen in the picture, is seated upon an elephant, reading from an open book. Manjusri, upon a grotesque lion, holds a rolled scroll in one hand, a coral scepter (*jin-i*) in the other.

The panels are framed by green bands of fret, and bands of similar design encircle the upper and lower rims of the vase. The space between the panels is filled with a close reticulation of floral scrolls of lotus pattern, extending up to the middle of the neck, which is marked by a sunk ring containing panels of lotus-blossoms penciled in gold. The upper part of the neck is decorated with three conventional phoenixes displayed in colors on the same red background as the lotus scrolls below.



FIG. 398.—Large Covered Jar of "old Imari ware," decorated in colors and gold with pictures of outdoor scenes, and brocaded bands with pierced trellis-work panels.

Yasohachi, a native of the province of deaf, and took the name of Robei, *ro* showed a great taste for art and an- curred for him the title of the best ward embraced the career of a pot- his talent the works of Ninsei and introduction of molds into Japan,

cesses derived from a study of industry, and he also published ject. There was nothing that ducing, and so perfectly as to experts of his time. The southern China, the ordi- and celadons of China, tery and the ivory-white said to have been copied the fifth year of the pe- constructed private kilns Seirei-in, and made sets use of the princes of Kii of died in the year 1832.

seventeen inches high, in his work, being decorated with gilding in Chinese red, green, black, and a turquoise tint. The three large oval panels represent yanuni, Samantabhadra, and background of variegated by golden halos. The

of leaves upon a rock, his projecting in the midst of the

The mark, written underneath in red within a double red ring in two columns, is *Ko-ki-kwan Moku-bei tsukuru*, "Made by Mokubei at the Hall of Ancient Ware."

III. HIZEN.

The province of Hizen contains many porcelain manufactories, and has from the first occupied the foremost rank in Japan for its artistic productions in that material, Kyōto being more famous for its art work in ordinary pottery than for its porcelain. Tradition carries back the origin of the ceramic industry in this province to the time of the Emperor *Kotoku*, who reigned from 645 to 654.* A few specimens of the primitive pieces made here have been preserved, vases made of an intensely hard refractory clay, uncoated with glaze. The earliest kilns were in the vicinity of the harbor of Karatsu, where the first glazed pottery was made in Japan, and where gradual improvements were introduced into the manufacture under the influence of the early Korean teachers. The first of them was naturalized under the name of Kojiro Kwanja, and there is a temple dedicated to him in one of the adjoining mountains at which the potters still offer incense. In the beginning of the *Keichō* period (1596-1614) the daimyo of Karatsu transferred the workshops, which had previously been within the walls of his castle, to a locality called Karabori ("Chinese canal"), in a quarter of the town named Tojin-machi ("Chinese quarters"), where he established a number of potters who were brought over at that time from Korea. Many kinds of Karatsu-yaki are described, but they are all stonewares of primitive type, comprising principally articles of ordinary domestic use and utensils for the tea ceremonies. The factory is now in a state of decay.

The other ceramic productions of the province of Hizen are all grouped together under the heading of Imari-Yaki, Imari being the name of the seaport at which they are shipped to be distributed to other parts of the empire. There are many different factories, but the three principal productions from an artistic point of view are those of Arita, Okawaji, and Mikawaji (Hirado). Arita is the most important center of porcelain manufacture in Japan. It is about fifty miles to the north of Nagasaki, and its potteries were the source of the "old Japan" porcelain which the Dutch imported into Europe in such large quantities during the seventeenth and eighteenth centuries; the first export of pieces ornamented with colored enamels, in gold and silver, etc., having been, according to the official Japanese report, in the second year of *Shō-hō* (1645). Okawaji is about eight miles to the north of Arita. It was the seat of the private factory of the princes of Nabeshima, established there in the middle of the eighteenth century, their previous locality, close to Arita, having been found to be unfavorable to the maintenance of the required secrecy. The porcelain made here was intended for presentation to the Shogun or to the friends of the daimyo, the rest being reserved for his own personal use, so that specimens are comparatively rare in private collections. The third factory at Mikawaji was under the special patronage of the house of Hirado, and produced the plain white ware of finest texture and the soft-toned blue and white of perfect technique, which are usually given the first place among the porcelains of Japan.

The introduction of real porcelain-making into Japan is attributed to Goroday Shonsui, who went to China to study the art, and returned to his own country in the year 1513. After his return he settled in Hizen, and succeeded in making a ceramic ware decorated in the Chinese fashion with cobalt under the glaze, although authorities differ as to the kaolinic structure of the material. A specimen of porcelain said to have been made by him in China and marked with his name, as inscribed below, is preserved in Japan at Nara. The small brush cylinder in the Walters Collection which is inscribed with his mark is shown in Fig. 396, although it would be rash to guarantee its authenticity. It is a little cylinder, five inches high, with a serrated rim, painted under the glaze in dull blue with flowering trees and storks. Through

* It was in the reign of this monarch that the old method of counting years by the reigns of the emperors was abandoned in Japan, and the Chinese system of counting by periods called *Nien-hao* (in Japanese *Nengō*) was adopted. The first period (645-49) was called *Tai-kwa*.—EDITOR'S NOTE.

the large oval perforation which is pierced in one side is seen the mark, penciled in blue, of *Go-ro-da-yu go Shou-sui Tsakuru*, "Made by the honorable Gorodayu Shonsui."^{*}

The first of the Arita kilns was founded in the period *Kei-chō* (1596–1614) by the Korean Li-Sanpei, one of the many potters brought over to Japan by Nabeshima Naoshige on his return from the expedition to Korea. After many researches he discovered the necessary materials in the Idzumi Mountains near the village of Tanaka, which was afterward called Arita. Damaged pieces of his fabrication found on the sites of the old kilns, and preserved in collections under the name of *horidashite*, "dug up from the ground," have a white kaolinic paste. Li-Sanpei, after his naturalization, took the name of Kané, the Japanese pronunciation of Kin-Ko, the name of the place where he was born. Several branches of his descendants are still living, and carry on the same industry, having changed their name from Kané to Kanegae.

We may follow Ōtēda Tokounosouké again in his account of the Arita kilns. In the seventeenth century the development of the ceramic industry in the domains of the princes of Nabeshima was very considerable. One consequence of this was the destruction of the forests round all the centers of the industry, and about 1610 orders were issued by the prince prohibiting eight hundred workmen from carrying on their business as potters, and giving the monopoly of the industry to the Koreans. In spite of this prohibition, however, a certain number of Japanese potters succeeded in getting the permission of the authorities to continue their work. The interdict, instead of arresting the progress of the industry, contributed to its prosperity by giving the monopoly of the manufacture to a certain number of families. Skillful artists appeared in succession, who distinguished themselves by the production of true objects of art. It was not, however, till the *Shō-hō* period (1644–47) that a native of Imari, Toshima Tokuzayemon, learned from a Chinese traveler at Nagasaki the method of decorating porcelain with metal.[†] The process was indicated to Sakaida Kakiyemon of Nankawaramaya (who had, it is said, served his apprenticeship in the work-

shops of Goroshichi, a potter of the house of Hideyoshi), but he failed in his first attempts. It was not till the aid of Gosu Gomei had been enlisted, and after many years of research and repeated experimental trials, that Kakiyemon succeeded. The productions of this novel fabrication, very similar to those of the same class made in China, were exported afterward in their turn into this last country from the port of Nagasaki.

In the period *Kuam-bun* (1661–72) a Prince Daté, of Sendai, sent to Arita a porcelain dealer of Yedo, of the name of Imariya Gorobei, to order some things to be made there. He took back with him, after two years' stay in this place, some articles made by Tsuji Kizayemon, who had the reputation of being a clever potter. The articles were offered by Prince Daté at the court of the emperor, and Kizayemon was afterward appointed imperial purveyor and commissioned to send an annual supply to the court. The vases sent to Kyōto for the personal use of the sovereign were painted with chrysanthemum-flowers, the arms of his house, and decorated with flying storks, emblems of longevity according to Japanese symbolism. The grandson of Kizayemon, Kibei, who became in his turn court potter, was honored with the official title of "Hidachi no Daijō." It was he who is said to have accidentally discovered the use of seggars. He employed two kinds, the ordinary cylindrical cases piled in columns, in which the more common pieces were fired, and separate seggars covered with lids, the joints of which were luted so as to be hermetically sealed, and which had to be broken when the

^{*} No Japanese collection seems to be complete without a specimen with this mark. Cf. Frank's *Collection of Oriental Porcelain* (Plate XIV, Fig. 183), and Bowe's *Japanese Marks and Seals* (Hizen Pottery, No. 8). In the latter case it is strangely deciphered *Go-ro-to-narabini Shou-sui sin-so*, "Made by Gorota and Shou-zui together."

[†] It is uncertain whether the term "metals" (*kaze*) used here refers to gold and silver only, or comprises other metal oxides as well, so as to denote enamel color generally.



FIG. 200.—Water-Pot of Hizen porcelain molded in the shape of a fish-dragon, and painted in underglaze blue with touches of black enamel and gold.

PLATE CV

"OLD JAPAN" IMARI CENSER.

INCENSE-BURNER (Koro),
modelled in the form of a rounded
bowl, supported by four small
scroll feet, with two modelled handles
projecting from the shoulder, fashioned
in the shape of grotesque lions, and a
cover fitting inside the rim of the bowl,
surmounted by an elaborate superstruc-
ture, delicately modelled in openwork
relief consisting of a hollow chestnut-
tree with prickly fruit upon it, burst
open so as to show the gilded nuts inside,
and having a spray of chrysanthemum
and a bunch of scarlet-horned fruit
still set.

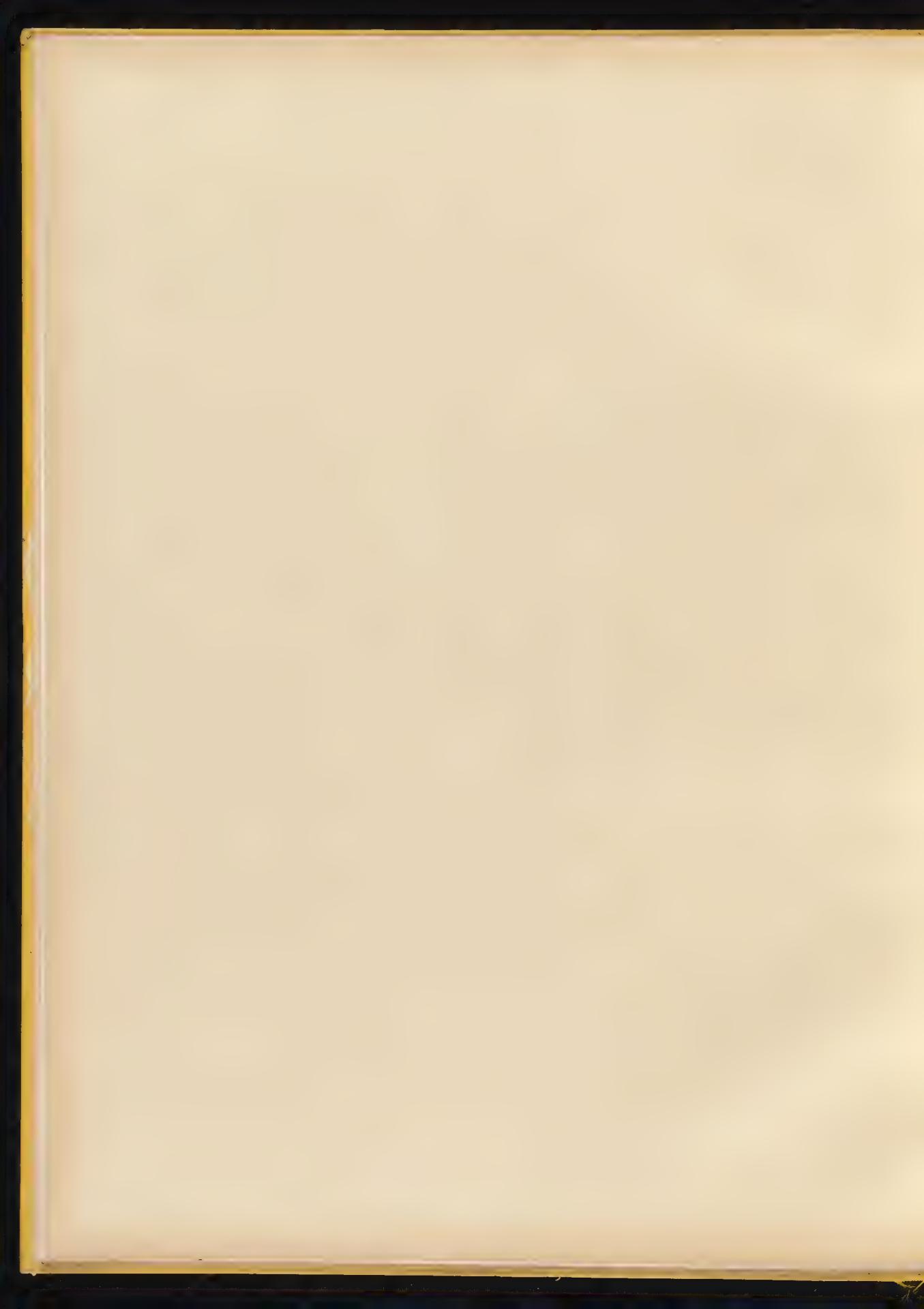
The rim of the bowl is encircled by
a band of fret, the surface, as well
as that of the neck, is ornamented with
jewel scrolls on a vermillion-red ground.
This floral ornament is repeated on
the bowl, by bands of decorated outline,
which are painted in delicate enamel
colors, green, buff, pale purple, red,
and gold; a broad band in front with
the picture of a mountain scene, with
two aged figures in Chinese costume
resting under a spreading pine, two
panels side by side, at the back, one
containing peacock growing behind a
red fence, the other a rockery and a
blooming plum-tree.

The foot is only partially glazed
underneath, with no mark attached.
Period about 1700.



Hebreus 10:9 mit der unteren





baking was completed. Tsuji Katsuzo, a descendant of Kihei, is one of the cleverest manufacturers of the present day, and is specially skilled in pierced work, specimens of which have been shown by him in the international exhibitions. He is also one of the court purveyors, and is besides a leading member of the "Koransha," a company recently founded at Arita to encourage foreign export. There is now a technical school at Arita, which was established in 1880, to teach the ceramic art in all its branches, and to foster the so-called modern improvements, which threaten to replace the individual touch which has always been the chief charm of Japanese art, by mechanical perfections of machinery and plaster-of-Paris molds, and by the use of the most recondite chemical colors of the *grand feu* of Sévres.

The situation of the province of Hizen, immediately opposite the coast of Korea, made it the chief medium of the introduction of improvements in the ceramic art of Japan at a time when direct intercourse between Japan and China was interrupted. Its ports have, at the same time, been the means of its export from Japan to the outer world. The Portuguese made their first appearance there in the year 1542, but we hear nothing of the import of porcelain into Europe by them, or by the Spaniards. The Dutch came in 1609, sent a deputation to Yedo to the Shogun Ieyasu, and were given authority by him to trade. They established their first factory at Hirado in the following year, and after the expulsion of the Portuguese a few years later the monopoly of the foreign trade remained in their hands, with occasional interruptions, until Commodore Perry's expedition in 1853. The Dutch were established at Nagasaki in 1640, when they occupied the small island of Deshima, and were allowed some minor facilities for trade. This, together with a like limited arrangement with the Chinese, was the sole foreign intercourse allowed by Japan for more than two centuries.

China was devastated by the invasion of the Manchu Tatars in the middle of the seventeenth century, and the porcelain factories at Ching-tê-chén were practically closed for more than fifty years, which cut off the supplies which the Dutch wanted for Europe. This led them to foster the new industry in Japan, and Imari became the chief source of the export of porcelain till the Ching-tê-chén factories were opened again in the early part of the reign of *K'ang-hsi* (1662-1722). The porcelain made under their auspices in Chinese style was decorated with Chinese subjects and inscribed very often with marks of the *Ming* dynasty of China.

Typical specimens of this "old Japan" Imari class have been illustrated in colors in Plates XCV, XCIVII, XCIVIII, XCIX, and CV, and need not be further described. Two more examples are shown in Fig. 398, a large circular dish with a floral decoration of the kind that has earned for the class the name of *famille chrysanthème-péoniennne*, and a tall jar (Fig. 399) decorated with figure subjects and panels of pierced trellis-work.

ROUND DISH, twenty-two inches in diameter (Fig. 398), decorated with underglaze cobalt-blue in combination with enamel color and gilding. The center is filled with a basket standing upon a railed balcony containing a formal bouquet of peonies and cherry-blossom flanked by two birds. The border is decorated with sprays of chrysanthemums, interrupted by lambrequins containing alternately peonies and butterflies displayed in colors upon backgrounds of mottled blue. The under edge is decorated with three sprigs of plum-blossom. There is no date inscribed underneath, but a number of large "spur-marks" are visible on the glaze.

JAR, with COVER, thirty-one inches high (Fig. 399), of ovoid form with rounded octagonal section, painted in underglaze cobalt-blue of full tone filled in with enamel colors and gilding. The shoulder of the jar and the vault of the cover are pierced with alternated lozenges and medallions of trellis-work, interrupting mottled blue bands, overlaid with scrolls pencils in gold. The rims are encircled by similar bands of blue and gold, three in number, interrupted by smaller panels of the same shape painted alternately with sprays of peony and storks. The blue bands are succeeded by narrower bands of floral sprays upon a white ground. The floral bands inclose the main decoration of the jar, which consists of four panel pictures of Japanese execution in Chinese style. Two of these panels contain outdoor scenes, with figures standing on a balcony and horses in a meadow; the other two are filled with formal vases of flowers.



FIG. 401. Saké-Pot of Hizen porcelain, decorated with dragons in the midst of flower-strewn waves, painted in dark green and other enamel colors

The two smaller pieces shown in Figs. 400 and 401 are still more markedly inspired by Chinese models, the first being shaped in the form of the fish-dragon (*yü-lung*), the well-known symbol of literary genius and success; while the second, although of more modern date, might almost be mistaken for a specimen of the old *famille verte* of the *K'ang-hsi* epoch.

WATER-VESSEL for the writer's table (Fig. 400), seven and a quarter inches high, molded in the shape of a fish with a two-horned dragon's head, its tail curved as if leaping from the water. Additional support is afforded by one of the posterior fins, and by a tassel suspended from a cord which passes through the dragon's mouth. The details are painted in dark cobalt-blue; the projecting fins of the fish-body, as well as the bullock-like horns and the long mustachios of the dragon head, are enameled black overlaid with gold. There is a mark written in the same underglaze blue within the throat with the inscription "Ta Ming Chia-ching nien chik-i," e., "Made in the reign of *Chia-ching* (1522-66) of the Great *Ming* [dynasty]," but this piece is evidently a Japanese production of the fifteenth century.

SAKE-POT, of quadrangular section (Fig. 401), eight inches high, enameled in colors. It is covered with a scrolled ground of dark green penciled with black lines inclosing *ch'i-lin*, conch-shells, and scattered plum-blossoms, filled in with deep red, pale yellow, and manganese purple. A border of crested waves extends in white reserve round the bottom, and the rims are touched with yellow-brown. There is a mark penciled in blue underneath in Japanese style, with the inscription "Fu ki chō mei," "Riches, rank, and long life!" a reproduction of the common Chinese mark "Fu kuei ch'ang ming."

The next kilns to be noticed in the province of Hizen are those of Okawaji (or Okochi). This was the private factory of the princes of Nabeshima. The kilns were first established at Iwayagawa, close to the Arita, in the period *Kio-hio* (1716-35), but were moved afterward to their present site, and their productions were ordered to be reserved entirely for the prince's own use or for presentation purposes, their sale being strictly prohibited. Great care was taken in the refining of the clay and in the enamel decoration, which is distinguished by the prevalence of clear pale tones contrasting excellently with the pure white paste, a light red color, almost orange, being especially characteristic. There is never an excess of ornament, and the style closely resembles that of the earlier Imari productions which have been referred to under the name of *famille artistique*, and are sometimes known as the *genre Kakiemon*. The designs are generally somewhat stiff and conventional, but charming medallions are found with well-drawn birds and animals and delicately executed floral sprays. Among the productions of this factory selected for especial notice are a variety of tea-bowls and sake-cups of delicate texture known as *kushiti*, "comb-teeth," because they were ornamented with decorative borders composed of closely set parallel lines resembling the teeth of a comb.



FIG. 401.—Sake-Pot of Hirado porcelain, painted in blue with a group of seven Chinese boys playing under a pine-tree.

The example of Okawaji ware shown in Fig. 390 is of rough type and more rustic aspect. It is a sake-bottle (*tokuri*) nine inches high, of oval bladder-like form with irregularly compressed sides, coated with a glaze of greenish celadon color, deeply crackled throughout with a network of dark-brown lines. The foot-rim is iron-gray of a reddish tint. It is decorated in enamel colors of subdued tone in combination with touches of gold, with a maple-tree in autumn-tinted foliage, and an old man standing on a walk underneath, holding in his hand a screen fan mounted upon a long handle. The date is said to be about 1750.

The celebrated Hirado ware ranks as another of the ceramic productions of the province of Hizen. It is also known as Mikawaji-yaki, from the name of the district where it is made,

some fifteen miles south of Arita. The kilns, which are still working to-day in the village of Oriošé, were originally called *Hirado-gama*, or "Hirado kilns." They were founded by Sannojo and his son Jo-en, who established themselves at Oriošé, in the *Keicho* period (1596-1614). Sannojo was a son of one of the Koreans who followed the Prince of Hirado of the house of Matsura on his return from the Korean expedition, and who had previously set up kilns at Nakano, in the district of Matsura, under the patronage of this prince. Jo-en made a "blue and white" (*somesuké*) faience from materials which he discovered at Egami. Several of his descendants moved afterward to Kiwara and Enaga, which became known, with Oriošé, as the "Three Porcelain Hills" of Hirado.

The industry made great progress in the period *Shotoku* (1711-15), thanks to a native of the locality named Yokoishi Toshichibei, who made the first fine porcelain by mixing the earth previously used with another kind obtained by him from Amakusa.

It took a new stride in advance after the establishment in the period *Horeki* (1751-63) of new kilns, which the Prince of Matsura reserved exclusively for the making of articles intended for his own use, or for presents to the Shogun at Yedo, or to his daimyo friends. Among the pieces made at these private kilns, a favorite decoration was a sketch of *Karako* ("Chinese boys") playing around pine-trees. These are described by Japanese connoisseurs as real works of art, the finest representing a group of seven children, the others either five or three. Another class of pieces decorated with relief work of marvelously delicate execution are not less appreciated by Japanese collectors.

An illustration of the Karako decoration is presented in Fig. 402. It is a cake-dish (*Kashizara*), nine and a half inches across, of quadrangular outline with the corners beveled off, and a nearly flat surface gently sloping from the straight rim, painted in soft tones of grayish-blue, with the sketch of a garden scene displaying a group of seven boys, in Chinese dress, quarreling over an interrupted game of *gō* under the shade of a spreading pine. Fig. 386 may be referred to as another instance of the same decoration. It represents a small incense-burner with a pierced outer casing, through the interstices of which can be seen a picture of five children playing in a garden, painted in blue upon the inner cylinder, while a pine-tree spreads its branches in solid relief across the open grating of the cover.

The blue of the Hirado porcelain is a soft grayish-blue, specially attractive from the purity and perfect harmony of its shaded tones. It excels in these respects the productions of all the other Japanese kilns, in which European smalt is often used, the result being a darker and more solid color, but one with little gradation of tone. The Chinese mineral, a cobaltiferous ore of manganese, was imported for use in the Hirado kilns, that found in the province of Chekiang being preferred by the Japanese, as it is by the Chinese, to any other. The nodules, imported in the raw state, were roasted in the furnace, and much depended upon the skill of the expert whose duty it was to pick out the best pieces after roasting. Although the same material is used in Japan as in China, there is generally a peculiar difference in tone in the blue of old Japanese porcelain, which seems to be partly absorbed *into* the glaze instead of being *under* it, while the glaze itself looks softer. The blue, though put on, as in China, before the glaze, was painted in Japan on the clay after it had received a preliminary firing, the principal firing taking place after the glaze had been added. The different appearance, distinguishing it from the Chinese, is probably caused by the materials being less hard and more absorbent, the same cause necessitating the first slight firing, which Japanese porcelain always undergoes.

Hirado porcelain and its different processes of decoration are well represented in our



FIG. 403.—Hirado Censer of pale celadon tint, with openwork cover and trilobed casing displaying the badge of the Tokugawa house

colored plates. The ordinary blue and white is illustrated in Plate CX, Fig. 1, and Plates CXI and CXII; in combination with relief work in slip in Plate CX, Fig. 2; in combination with more salient molding in relief and with delicate pierced work in the beautiful censer on Plate CXII. This last piece exhibits the ordinary style of the mark, being inscribed underneath in minute script with the potter's name and that of the locality, "Made at Mikawaji in Hirado." The quaint originality of Japanese fancy is seen in some of the forms. The wide-mouthed beaker, for example, in Plate CXIII, is a molded version of the familiar fable of the frog, the Japanese emblem of perseverance and success, its two handles being fashioned in relief as frogs leaping up from the waves which curl round the bowl of the vase, into the branches of willow which sweep down from its upper rim. Who but a Japanese would make a censer in the shape of a puppy with a movable head for the introduction of the incense, as shown on Plate CX? He has substituted this lion, which figures as a guardian of which leads him so often to caricature.

An example of white Hirado a gourd-shaped sake-bottle with slight relief in the paste, and fine soft-looking glaze. Among the most are the small globular incense-burner-openwork covers, of which one is mature kōro two and three quarter trellis patterns of charming design ship, enameled with a pale celadon in a trellis-work are two circular three converging mallow-leaves, gawa family which ruled Japan title of Shogun, and, besides, the feudal principalities. The surmounted by a tiny bow. A is illustrated in Fig. 391 has the three sprays of chrysanthemum instead of crests, and an open-

The statuette of Sakyamuni

Fig. 404, is a production of the Hirado kilns of the close of the eighteenth century, and is painted in blue with touches of brown and black. It is a standing figure, eleven inches high, modeled in the traditional lines, dressed in long, flowing robes with wide hanging sleeves which are painted in blue of lighter and darker shades, with the head encircled by a sweeping halo which is colored yellow-brown, and holding an alms-bowl of the same tint. The face, the neck, and the bare feet are reserved *en biscuit*; the ears are characteristically enlarged, and the forehead has the *usnisa* mark of a Bodhisattva. The hair, which is arranged in close spiral curls, is gray-black, while the *ushnisha* which projects in the middle of the hair is enameled white. The pedestal is molded in two pieces in the form of a lotus thalamus, surrounded by rings of petals worked in relief, and marked above with a circlet of seeds, and is coated with a whiter glaze of slightly greenish tone. The story is told in Nagasaki that one of the hereditary daimyos of Hirado, who lived over a hundred years ago, was cured of a malady by a pilgrimage to a shrine at the top of Fujiyama, and that each year for the rest of his life he sent a party of his retainers to the sacred volcano with an *ex-voto* offering of one of these figures, which he ordered to be made for the purpose at his porcelain factory at Mikawaji.

Colored enamels were occasionally employed in the decoration of Hirado porcelain, either in combination with the blue, or by themselves. The usual colors are of subdued rather than brilliant tints, comprising a russet-brown, a pale clear green, and a straw-yellow. The vase shown in Fig. 405 is a production of these potteries, and is referred to their palmy period,



FIG. 404.—Figure of Buddha standing upon a lotus pedestal, modeled in Hirado porcelain, and painted in blue with touches of brown and black.

for the Buddhist canonical form of a the law, in the spirit of ridicule his deities in pictorial art. porcelain is presented in Plate CIX, chrysanthemum sprays worked in ished with the graving tool under cherished productions of these kilns, with pierced outer casings and illustrated in Fig. 403. It is a min-inches high, delicately carved in a and wonderfully minute workman-glaze of gray-green tones. Inclosed medallions containing a crest of the badge of the famous Toku- from 1603 to 1668, under the supplied daimyos for many of porcelain trellis-work cover is companion incense-burner, which trellised casing interrupted by flowers modeled in slight relief, work lid of silver.

Buddha, which is illustrated in

PLATE CVI.

JAPANESE IMARI CENSER IN
RED AND GOLD

HANGING CENSER (*Kō*)
of regular oval form,
with a gilded loop-handle at
the top for suspension, and an opening
of indented oval outline in front for the
introduction of the incense, which is
closed by a movable silver lid, pierced in
the middle with a *kiri-mon*, or paulownia
crest. The center is decorated out-
side, in shaded vermilion-red and gold,
with panels of brocaded design, both on
the front and back, which are decorated
with jewels emitting effulgent rays
posed upon clouds, and with cloud
scrolls, outlined in gold upon a mottled
red ground. The panels hang from
dragons' heads at the upper corners,
and are encircled by gilded foliations;
the intervening ground is sprinkled
with sacred jewels and conventional
flowers.

Date, about 1700.



On the 1st of Dec 1861, sold N. J. & Co. v. D.

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the second half of the eighteenth century. It is a flower-vase (*hana-ike*), eleven inches high, with a floral decoration relieved by a russet ground broken by a broad band of white round the middle. This band, which is enameled white of greenish tone, extends round the lower half of the wide cylindrical neck, and from the two sides project loop handles springing from the mouths of grotesque unicorn dragons, the parts of the neck to which the handles are attached being modeled in slight relief under the glaze with a wavy pattern mingled with scrolls of clouds. The floral decoration consists of foliated scrolls starting from two large conventional flowers, one of which is displayed upon the front, the other upon the back, of the globular body of the vase. The idealized blossoms represent those of the sacred Indian lotus (*Hsi Fan lien*) of Chinese art, which the Japanese call *Kara-kusa*—i. e., "Chinese plant." Light chains of rectangular fret define the borders of the floral bands and complete the decoration. The bottom is overlaid with a black silver plate; the mark, if there be any, is concealed.

IV. SATSUMA.

Whatever title to ceramic celebrity Japan may base upon her porcelain productions, it is for her pottery she will be longest remembered, and of that pottery the first place belongs uncontestedly to the Satsuma faience. The word Satsuma is nearly as well known to us as the word Japan, and it is familiar not so much for its brilliant achievements in the past, for the grand part it took in the war of restoration, or for its tragic rebellion afterward, as for the peculiar type of faience which it produces. Its soft-looking ivory-colored glaze with its delicately crazed surface provides the most charming background for decoration in enamel colors that can be conceived, while the texture of the *pâte* is so close and fine that it can hardly be distinguished from ivory. No collection is considered complete without a shelf of "old Satsuma," but the pieces commonly seen abroad differ essentially from the beautiful faience which is so highly prized by Japanese connoisseurs. The latter consists generally of small pieces, cups, incense-burners, tea-jars, figures, and the like, richly but chastely decorated with a spray of flowers or foliage, occasionally with a phoenix, Chinese lion or unicorn, in combination with delicate diapers and lightly penciled fret borders. The materials were carefully selected and prepared, the potting of each piece was perfect, and its decoration was executed with skill and precision, so that the ware has been justly called "jeweled." The ordinary "old Satsuma," on the contrary, is usually of indifferent manufacture, it rings with a dull note, and although all the resources of ingenuity and patience may be lavished upon its decoration, the pains are often lost, as the imperfectly enameled pigments do not last, and the thin wash of alloy which is substituted for pure gold soon becomes tarnished. Elaborate combinations of diapers, bouquets of brilliant flowers, armies of gorgeously apparelled saints, peacocks with spreading tails, and dragons environed by golden clouds—all subjects, in fact, that can help to achieve gaud and glitter—are employed by painters who have long since abjured the aesthetic creeds of their country. The Japanese themselves scorn the preposterous jars and huge beakers which find no purchasers in their own country. They represent neither the spirit nor fashion of true Japanese art, but simply the wonderfully adaptive genius of Japanese artists. Just as in the seventeenth century the Arita potters covered the "old Japan" ware of that time with Chinese figures and mythological monsters, interwoven with garlands of peonies and chrysanthemums, when their patrons complained that their own artistically decorated vases had not flowers enough for the Dutch taste, so do the Satsuma decorators to-day crowd their "old Satsuma" with mail-



FIG. 405.—Vase of Hirado porcelain, decorated in three sections, the middle lightly chased with scrolls enameled white, the other two decorated in colors relieved by a russet-red ground.

clad warriors and long Buddhist processions to satisfy the taste of the American and European collector.

But much of this "old Satsuma" is not even Satsuma at all. It is Awata faience from Kyōto painted in conventional Satsuma style, or some other modern ware, fraudulently painted at the Shiba kilns in Tokyo, at the Ota kilns near Yokohama, or elsewhere. If it is a piece of real old Satsuma, decorated subsequently in enameled colors at one of these kilns, the deception is not so transparent. One of the most daring frauds of recent times was attempted in London in 1879, when a heterogeneous collection of modern Ota and Shiba pieces, vases, *kōro*, and so forth, were sold by auction under the description of "rarest old Satsuma." A group of some fifty, described as "The Papal Pieces," were stated to have been "prepared for the Jesuit priests' expedition from Japan to the Holy City, under special auspices of the Prince of Bungo, in 1582. Francis Xavier himself assisted in the selection of these papal offerings, but it is well known that the collection never left Japan, but was retained by the Prince of Bungo in his fortress during the mission slaughter, after which it was publicly shown as relics of Catholic devoteeship." Some of the pieces were stained to give an appearance of age; others, which had been broken and mended, were catalogued as "bearing evidence of having undergone much vicissitude and hiding," and so on.



FIG. 406.—Small Jar of Satsuma faience, with conventional floral scrolls in enamel colors and gold. Old-silver cover, a lotus leaf.

It would be tedious to refer further to the many misconceptions that have arisen on the subject. For the first exact information we are indebted to Sir Ernest Satow, K. C. M. G., now H. B. M. minister at Tokyo, who visited the kilns in 1877,* and whose conclusions on the vexed question of the period of introduction of the *nishiki* style of decoration in enamel colors are worth quoting. Speaking of the discovery of white clay in 1624-40, he says that the manufacture of white Satsuma crackled ware dates from then, but for a long time, he adds, the wares appear to have been ornamented very sparingly with color, and he considers that the *nishiki* style of decoration was originated in the period of *Kwan-sei* (1789-1800) by Narinobu, who is reported to have sent two of his artists to Kyoto to learn the art of painting figures, landscapes, and set patterns in this particular style. Another view is that the use of vitrifiable enamels and gold was commenced shortly after the discovery of the white clay, about 1630, that the manufacture subsequently deteriorated for want of patronage, and that its revival at the end of the eighteenth century, although often erroneously described as the origin, was in reality only the *renaissance* of Satsuma enameled faience.

The history of Satsuma faience is an epitome of that of the ceramic industry of Japan generally, beginning with the introduction of Korean potters, who discovered the necessary raw materials and taught the technical elements of a handicraft which only gradually became artistic under the inspiration of Japanese genius. Mr. Ōueda (*loc. cit.*, pages 62-74) gives a summary account of it, which we will follow. The kilns of the Satsuma-yaki are dispersed at different points throughout the province. The largest center of fabrication is at Nawashiro, where there is to-day a very considerable production. Like the productions of other factories which abound in the island of Kyūshū (the southernmost island of Japan, of which the provinces of Satsuma and Osumi form the southernmost extremity), the Satsuma wares date from the time of the Japanese expedition to Korea (*Bunroku*, 1592-95). Shimazu Yoshihiro, daimyo of Satsuma, brought back with his army seventeen Korean potters, two of whom were named Hochu and Boku-Hei. Some of the potters established themselves with the first named in the quarter Korai-Machi (Korean Street), at Kagoshima, the capital of the province; the others at Kushikino, under the direction of the second. They all came afterward to settle at Chosa, in the adjoining province of Osumi, having been summoned to this place by Shimazu Yoshihiro, who

* *The Korean Potters in Satsuma*, by E. Satow, a paper read February 20, 1878. *Transactions of the Asiatic Society of Japan*, vol. vi, part ii, Yokohama.

had his residence there. This prince, a devoted amateur of the Cha-no-yu, ordered from the Korean potters a large number of pieces to be made after his taste. They were composed of a fine-grained clay, with a glaze colored in shades of blue, yellow, and black; the most precious had a variegated glaze, called "Jakatsu," which is defined in the "Man-po-zen-sho," published in 1694, as a lizard-colored enamel. The pieces are called *Gohondé* (articles with the honorable seal), which Yoshihiro appreciated most, and which he marked with his personal seal. When the daimyo changed his residence to Kajiki, in another part of the province of Osumi, he sent for Hochu to come to Tatsu no Kuchi, built a factory for him there, and charged him to train the workmen. Kihei, the son of this potter, adopted by order of the prince the surname of Kawara (i. e., bank), from the situation of Tatsu no Kuchi on the bank of the Kuro-Kawa. After the death of Yoshihiro, which occurred in the *Genwa* period (1615-23), Hochu continued to carry on the work and to superintend the potters. His family divided into two branches—Tobei, the younger son of Kihei, surnamed Kawara; and Koza-yemon, his elder son, Yamamoto. Both established themselves in the second year of *Kwanbun* (1662) at Tatsumonji. The Yamamoto are to-day represented by only a single family, while the Kawara count as many as twenty-four.

Tobei had a son named Juzayemon, who settled at Oyamada. His son, who called himself Juzayemon Hoko, was a potter of great merit. In the fifth year of *Meiwa* (1768) he worked in the private factory of the princes of Shimazu at Tateno, in Kagoshima, which he left ten years later. Commissioned by the prince of this house to go to Arita to finish his studies there, he resumed his industry on his return to Oyamada in the eighth year of *Anyei* (1779) with great success. In the fifth year of *Kwansei* (1793), after having visited in succession the principal ceramic districts of the provinces of Hizen and Chikuzen, he went to Kyōto, and from there to the provinces of Owari, where he studied the fabrication at Ofukei in Nagoya. Returning again to Kyōto, he formed an intimate friendship with Kinkozan Sōbei, and studied with him the processes of manufacture of the Kyō-yaki, especially of the Raku wares. The travels of Juzayemon resulted in an immense progress in the industry at Oyamada. The origin of the fabrics called *Same-yaki* (Sharkskin ware) dates from the time of this celebrated artist.

Boku-Heii and his companions, who settled at first, as we have seen, at Kushikino, moved their workshops in the eighth year of *Keicho* (1603) to Nawashiro. In the nineteenth year of the same period (1614) Boku-Heii explored by order of Yoshihiro his territories in Satsuma and Osumi and discovered new materials required for the fabrication. The kilns of Nawashiro produced thenceforward articles resembling the work of Komogawa, in Korea, which acquired great renown. While Boku-Heii was the director of the factories, Yoshihiro showed a vivid interest in the industry, and he frequently visited the works, which under his patronage rapidly became important. Here, as at Chosa, he marked with his personal seal those pieces which he found to his taste, and they are also called *Gohondé*. The artisan population of Nawashiro rapidly increased, and they turned out successfully their novel vases of white translucent materials and reproductions of the *genres* known as Hakémé, Mishima, and Sunkoroku.*

The factory of Nawashiro, when it was first founded, included in its *personnel* the Korean



FIG. 407. Satsuma Figure of Chinese Boy (Kara-ko) holding up a jewel; richly decorated in enamel colors and gilding.

* In 1878, according to the official report of the Paris Exposition, the Korean potters at Nawashiro numbered five hundred families, including fourteen hundred and fifty individuals, all carrying on the industry of their ancestors. Never having married any but Korean women, they are said to have retained their distinctive type and language and many of their old manners and customs. The Hakémé and Mishima wares are of Korean origin, and both are of the *pâte sur pâte* class. In the Hakémé the designs, usually in white slip upon a gray body, look as if executed with a brush (*hake*). The Mishima, which has already been referred to, was chased and inlaid with encaustic sprays of white, gray, or black color, and was so called because it reminded the Japanese of the lines of ideographs in one of their printed almanacs. The Sunkoroku decoration was painted in browns of different shades in simple floral and diapered patterns. The origin of the name is obscure.

Chin-Tokitsu, a potter full of talent. His son and successor, Toju, had a son Tokitsu, the second of the name, who earned by his great merit the name of Tō-ichi (the first of potters) and a pension bestowed by one of the Shimazu princes. The present fabricator, Chin-Jukwan, is a descendant in the twelfth generation of Tokitsu I. He was appointed in 1857 the director of the factories at Nawashiro, with several hundred workmen under his orders, and the establishment prospered under his direction. The loss of its domains by the house of Shimazu, after the fall of the feudal régime in 1869, paralyzed the industry for the moment and threw the workmen into misery. Chin-Jukwan succeeded by his praiseworthy efforts in rescuing them from their difficulties, and in assuring independence for the enterprise and regular work for the potters. The name of Gyoku Kozan is that which he has adopted since this epoch.

The factory of Tateno, at Kagoshima, was founded in the period *Kwanyei* (1824-43). This was another private establishment of the princes of Shimazu. The most skillful artist of this factory was Kono-Sanyemon, who lived in the period *Meiwa* (1764-71). His processes of manufacture were those of Hochu. His productions were crackled, the glaze being either white or of different colors. In the *Kwansei* period (1789-1800), Narinobu, prince of the house of Shimazu, had gold employed in the decoration, and the new productions obtained a great

success under the name of "Nishikidé," or "brocaded ware." They were superior to those of Hochu, which are valued only from an antiquarian point of view. It was the artists of Tateno who taught, in the eleventh year of the period *Tempo* (1840), the fabrication of the Nishikidé to Boku-Sokuan, son of Boku-Shoki, of Nawashiro, where this decoration was heretofore unknown. Sokuan was appointed afterward by his prince, in the first year of *Kokwa* (1844), the director of the new factory of Iso, which owes its beautiful productions to this artist. He spent one year there, and then returned to Nawashiro, where he continued to carry on with success the fabrication of the "brocade-painted wares."

The decorated Satsuma was never made in large quantities. It was from the first an *article de luxe*, intended for the personal use of the daimyo, or as presents to those he wished to honor. The finest enameled pieces were the work of the artists of the Tateno factory.

The productions of the Satsuma kilns are represented in the colored illustrations in Plates C, CI, CII, CVII, and CVIII, where nine specimens are figured. The comparatively small size of the finer and older pieces is shown by the fact that there is room for two side by side upon each page, except in Plate CII, and this last vase, decorated with storks flying among clouds in enamel colors with touches of gold and silver, relieved by an intensely black ground, is certainly the most recent of the series. The pictures give a good general idea of the soft, creamy tones of the finely crazed grounds, ranging from old ivory to vellum; of the artistic style of the chaste decoration with graceful floral sprays and lightly penciled borders of conventional ornament; of the harmony of coloring and technical finish which distinguish the productions of the artists who worked for the princes of Shimazu at the end of the eighteenth century and the beginning of the nineteenth. Not a single figure is to be seen, and there is no sign of the mail-clad warriors and Buddhist pilgrims, or of the profusion of gorgeous colors, such as mark the "old Satsuma" which is painted in the present day in Japan in such quantities for the export trade.

The earliest piece is the archaic-looking teapot in Plate CI, where the crackled ground is left undecorated, only clouded and stained by use in a way that reminds one, it has been aptly said, of a tobacco-stained meerschaum pipe, and which the Japanese collector is fond of bringing out and polishing with a soft cloth which he keeps for the purpose. The teacup on Plate C is also undecorated, except for a splashed line of overglaze round the rim, of deep amber tint, laid on in one of the monochrome enamels used at Nawashiro in the eighteenth



FIG. 408.—Satsuma Censer fashioned as a bowl on a tripod stand, pierced with three medallions, and delicately painted in enamel colors and gold.

PLATE CVII.

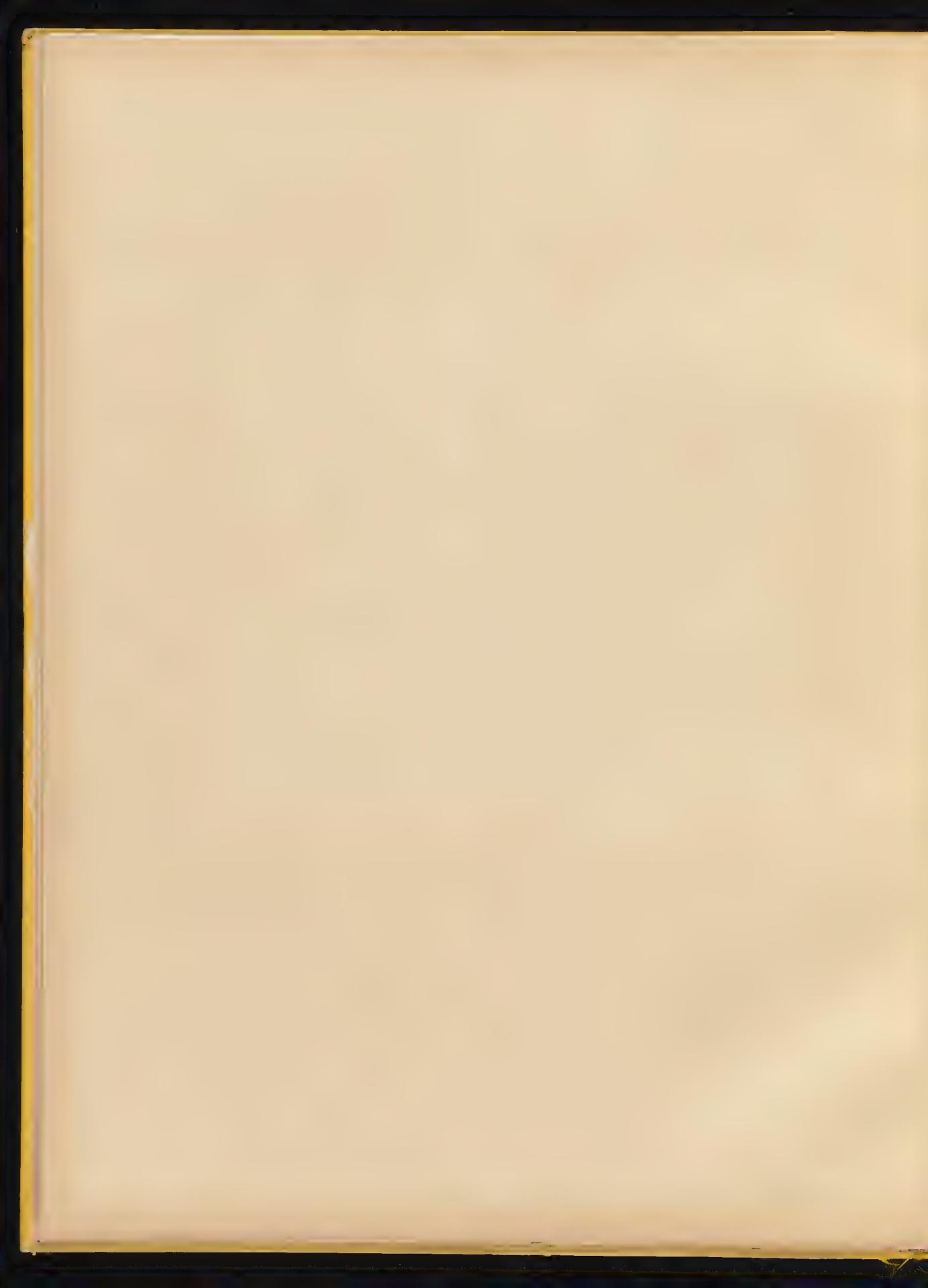
DECORATED YUNOMA SAKÉ
POT AND VASE.

SAKÉ-POT (*Choshū*) of Satsuma fabric, with a mummy cracked glaze, decorated in enamel colors—blue, red, and green—with *ōgome*. Of square outline, with a spout curving upward at front from base, and a spout handle; it has a cover fastened in the form of a chrysanthemum, and a second ring of petals encircling the rim of the mouth, below a dotted blue band which intersects. The upper surface of the sake-pot, and the four side panels, are filled with spray of the *fukin*, plum, and *eboshi*—the three floral emblems of long life; the panels are framed in blue and shaded with gilded flowers.

2. FLOWER-VASE (Han-ike), of Satsuma fatene, enameled with a similar finely cracked glaze, and decorated in delicate colors with gilding. The body is covered with gracefully waving sprays of the Peacock-imperial, displaying large conventional flowers; the neck is encircled by formal foliations of pointed shape in two rings, spreading upward and downward. The mottled brown staining of the surface indicates that the vase has been used as a saké-bottle.

The two pieces are referred to the same period - the end of the eighteenth





century. The rest of the pieces, which are decorated in the *Nishiki* or brocade-painted style, are sufficiently described. They all belong to the palmy period of the Satsuma factories.

The other Satsuma pieces shown in Figs. 392, 393, 395, 406, 407, 408, and 410 are all of a type similar to the above, and are generally referred to the same period—*circa A. D. 1800*.

1. SAKE-BOTTLE (*Tokuri*), eight and a half inches high (Fig. 393), of cylindro-ovoid form, tapering to a thin neck with a prominent rounded lip. Decorated in subdued enamel colors with formal sprays of the *kiwi* flower (*Paulownia imperialis*) with gracefully waved tendrils. A ring of slender foliations spreads down from the neck, alternately greenish-blue and coral-red touched with gold. The flowers are of the imperial type, with a spike of seven florets rising in the middle flanked by two spikes of five florets; and the stopper, which is of silver, is molded in the shape of a *kiku* flower (chrysanthemum), the imperial crest of Japan.

2. TEA-JAR (*Chaa-tsubo*), three and a quarter inches high (Fig. 406), of regular oval form with rounded lip, painted in enamel colors and gilding, with a floral brocade ground of checkered pattern interrupted by two foliated medallions containing bunches of scarlet cherry or *Pyrus japonica* blossoms enveloped in conventional scrolls, a gadroon band round the foot, and a light floral scroll round the neck completing the decoration. The old cover of oxidized silver is fashioned in the shape of a petalate lotus-leaf with the stalk at the top.

3. SMALL FIGURE (*Okimono*), two and a half inches high (Fig. 395), of Hotei, one of the seven beneficent beings of the Japanese Pantheon, decorated in enamel colors with gilding. Hotei, the Japanese transcription of the Chinese Putai, represents Putai Hoshang, the "Monk with the Hemp Bag," of Chinese Buddhist lore, who is to reappear as the Buddha of the coming age, so that he may be styled the Buddhist Messiah. With shaven head, broad, smiling face, and large pendulous ear-lobes, his cloak loosely thrown back so as to leave the abdomen as well as the right shoulder bare, he is modeled here in the traditional Chinese lines, holding the jewel of the law in his left hand, and seated beside the capacious bag which is his special attribute. His robes are richly embroidered with gold brocade, and his bag is emblazoned with the *takara-mono*, or "precious things," as symbols of the gifts he has to bestow upon his votaries.

These symbols are as frequent in Japanese art as the *po ku*, or hundred antiques, are in Chinese art, and many objects are common to the two lists. The things which occur most often in Japan are: The anchor, an emblem of safety; a branch of coral in a vase, symbol of rank and honor; rolls (*makimono*), either a crossed "pair" rolled up, or one partially unrolled to show the writing; a couple of bridges for the lyre, emblems of harmony; the hammer of Daikoku, which, wielded diligently, produces wealth; the spindle-shaped weight with which the tradesman weighs his silver; a pair of keys of the godown in which precious possessions are stored; two rolls of brocaded silk, or *nishiki*; an orange, on a leafy twig, emblem of fruitfulness; manifold symbols of wealth, such as the cowry, or ancient shell-money, the copper cash with a hole in the middle, the *hotsubo*, a jar full of precious things to be buried for security, a pile of gold *koban*, a chest labeled "a thousand gold pieces," bag-purses of money, etc. Articles of fairy lore are the invisible rain cloak, the wide hat which also renders its wearer invisible, and the feather robe of supernatural beings. Buddhist symbols include the three precious jewels of the law emitting effulgent rays, a pile of sacred jewels heaped upon a stand, a lion with its forepaw upon a jewel (*Shishidama*) as guardian of the faith, and the palm-leaf fan of the pilgrim saint. The rhinoceros horn libation-cups of Chinese symbolism have become in Japan *choji*, or "cloves," although their shape often belies their new name.

4. MINIATURE FIGURE (*Okimono*) of Chinese boy (*Karako*), with partly shaven head (Fig. 407), the hair left in a topknot and two side tufts, in a richly brocaded dress, holding up a sacred jewel. A companion FIGURE, with a palmleaf fan in one hand, is shown in Fig. 392.

5. VASE (*Hana-ike*), six and a quarter inches high (Fig. 393), decorated in enamel colors and gold, with borders of conventional ornament round the rims, inclosing a selection of the *takara-mono* enumerated above in the description of Hotei, mingled with floral sprays of chrysanthemum and plum blossom, and with branches with twin peaches, the symbolical fruit of long life.

6. Small INCENSE-BURNER (*Kōro*), two and one eighth inches high (Fig. 408), of bowl-shaped outline mounted upon three scrolled feet, with an outer casing painted with a minute diaper of flowers inclosed in interlacing circles, interrupted by three pierced medallions containing a spray of bamboo, a stork, and a bear supporting a leaf-shaped shield, and with a dentated rim molded as three tiers of leaves.

7. INCENSE-BURNER (*Kōro*), six and a half inches broad (Fig. 410), of flattened form, with a large cover modeled in the shape of an ancient Japanese court hat. The "base" is encircled with a diaper of triangular fret pattern; the "cover" is pierced with floral designs and decorated in the intervals with sprays of scrolled flowers enameled in colors with gilding.

V. KUTANI.

The last ware which remains for consideration is that of Kutani, a name almost as familiar to collectors as those of Imari, Hirado, and Satsuma. Kutani is in the province of Kaga, on the west coast of the main island of Japan, and its ceramic productions are called Kaga-yaki and Kutani-yaki indifferently. The exact date of the origin of the factory is not known. Mr. Ōueda gives in the table (see page 349) the period *Kwanyei* (1624-43), although in his notes, which we will follow, he says that the origin of the Kutani-yaki dates back to the period *Kian* (1648-51). It was Mayeda Toshiharu, daimyo of the town of Daishoji, who had the first kilns constructed in the village of Kutani by two of his vassal Samurai named Goto Sajiro and Tamura Gonzyemon. The materials employed in the early wares resembled those of the stoneware productions of Seto, in Owari, but the objects, crude and ungraceful in form, were far from equaling those of this great ceramic center.

Toshiaki, the son and successor of Toshiharu, with a view to developing the industry in his territory, sent Goto Sajiro to Arita, in Hizen, in the period *Manji* (1658-60) to study the processes of manufacture in use there. The Arita workmen were very loath to impart their secrets to a stranger, but he served as a hired menial in the house of a potter for more than three years, and became initiated in all the details of the art. As soon as he had learned all he could he fled by night, and his return made a new era for the ceramic industry of Kutani. The materials found at Suizuka were used by him in the fabrication of his finest vases, and there is still to be seen in that village a porcelain pedestal in the form of a lotus thalamus, with a seated statue of Buddha upon it, which is one of the objects modeled by the artist at this time.



FIG. 499.—Trapezoid Censer with mask handles, of Kutani porcelain, decorated in enamel colors. Cover of lacquered metal.

was intrusted with the execution of the designs, and contributed materially to their beauty and renown. Hence the name of *Morikagé-shitaye*—i. e., "Morikagé Sketches"—by which they are still known.

The early wares, known afterward as *Ko Kutani* (ancient Kutani), are of two almost distinct varieties. The first, of a grayish *pâte*, faience rather than porcelain, was coated with lustrous, full-bodied glazes of the *demi-grand feu*, green, yellow, and purple, the former predominating; the decoration usually consisting of large flowers, in the midst of fret grounds and diaper of archaic pattern, which are penciled in black so as to show through the green or yellow enameled surface. This style is compared by the Japanese to the productions of China and Kochi (Annam), and it was evidently inspired by the former country. The second variety of old Kutani is a milk-white porcelain which is compared to old Imari ware, and may almost be mistaken for it sometimes. The most characteristic examples are to be distinguished, however, by the prevalence of a peculiarly soft russet-red, which differs essentially from the hard, full, brick-dust red of the old Imari ware. The Kaga potters used silver much more freely for decorative purposes than the Hizen potters, while they relegated underglaze blue, on the contrary, to a more subordinate position.

Tradition says that the perfection of their results was due mainly to the great care and patience devoted to the preliminary preparation of the materials, that the mixing and braying of the coloring materials was the daily task of the women and children at the Kutani potteries, and that the rich deep red of the older periods was ground for six months under the pestle before it passed into the hands of the painter.

Although the early Kaga productions were so highly appreciated, the manufacture fell into decay afterward, and the kilns of Kutani were abandoned some sixty or seventy years after their foundation. The industry was revived in the seventh year of *Bunkwa* (1810), by Yoshidaya Hachiyemon, a merchant of Daishoji, who rebuilt the ancient factories and reproduced the different varieties of the old productions. This was the renaissance of the ceramic industry of Kutani. In the eleventh year of the same period (1814) the kilns were moved to Yama-shiro, a locality which offered greater facilities of transport; but the necessary materials were still brought there from Kutani and Suizuka. The new fabrications are called Yoshidaya-yaki, after the name of the merchant who revived the industry that had almost disappeared. They rank in quality immediately after the *Ko Kutani*.

Yoshidaya was succeeded by Miyamotoya Riyemon in the sixth year of *Tempo* (1835). The new director was assisted by the painter Iidaya Hachiroyemon, who revived the art of decorating in gold upon the red ground in the characteristic Kutani style. He was the first to introduce the *Nishiki* style of decoration into these potteries. The porcelain made to-day in the district of Nomi and at Kanazawa is, generally speaking, very similar to Iidaya's.

During the last years of the feudal period the house of Mayeda, of Daishoji, encouraged the local industry by large grants of money, and engaged Yeiraku Zengoro, the twelfth of the famous family of hereditary potters of Kyōto, to come to Yama-shiro to superintend the work. This potter, whose personal name was Hozen, arrived in 1863, and during the five years that he remained a number of objects were made in the *kinrande*, or "gold-brocaded," style, of finished form and decoration, and fired in the kilns that were called after him, Yeiraku-gama. But the Yeiraku kilns were closed at the time of the revolution in 1868.

Porcelain commonly known under the name of Kutani-yaki is made in several other localities of the province of Kaga, within the districts of Enuma and Nomi. The ceramic productions of these two districts are generally classified under the headings of Enuma Kutani and Nomi Kutani. The names of many celebrated potters are recorded who have worked in these factories, but there is no space for them here. Potteries exist in the present day at more than twenty localities in the district of Nomi alone. It is in these that the porcelain so well known abroad as *Kaga-Ware* is made. It is painted with a profusion of designs of the red and gold type, often executed with the delicacy and accuracy of a miniature painting, but the gaudy glitter of gilding and massing of red pigment pall after a time upon the least fastidious taste. The Japanese themselves have never appreciated it, and the potters, fearing the inevitable consequences of the monotony, are now reviving with some success the richer and more varied methods of the older Kutani decorations in polychrome enamels. One of the Kaga potters, Watano Kichiji sent to the Chicago Exposition in 1893 a pair of large vases illustrating this revival. They were covered with an elaborate and boldly designed decoration of hydrangea flowers and leaves in full-toned and brilliant enamels, purple, blue, and green on a yellow ground. Their decorative effect was fine, and they were highly praised.

Kutani porcelain is illustrated in Plates CIII and CIV, and the pictures give a good idea of the peculiarly soft tone of the red ground in the old pieces, which forms such an effective background for the decorative scrolls painted upon it in gold and silver. This is the *kinrande* or "gold brocade" decoration of ceramic writers, and it is evidently inspired by the silk stuffs interwoven with designs in gold and silver thread, which have been made on the looms of the far East from time immemorial, and of which one of the favorite grounds is a soft vermilion. The ceramic designs, too, are those of the old silk brocades of China and



FIG. 410.—Satsuma Censer modeled in the shape of a Court Hat, with pierced work and painted decoration of floral scrolls.

Japan: dragons winding through crested waves, phoenixes traversing scrolls of the tree-peony, conventional bands of sacred lotus, and medallions of formal flowers, with borders of fret pattern, encircling rings of lotus-petals, chains of beads with tassels, and the like.

No large vases nor purely ornamental pieces seem to have been made in the Kutani kilns in the early days, only incense-burners and incense-boxes, sake-bottles and wine-cups, bowls and dishes, of daily use. The Plate CIII and the Plate CIV are decagonal style, with gild-signs upon the red bowl in Plate CIII with touches of enameled tone, including a duced tone, including a pieces are referred to the middle of the last buff-colored or grayish red underneath the feet bowls being so com of the *pâte* is visible. CIV, Fig. 2) is some tributed to the begin It is of thinner, more and is molded in the floral scrolls and fret nique of some of the lains, while the rim is mounted with a silver collar in the fashion of ancient Chinese bowls of the Sung dynasty. The ground between the red medallions with which it is decorated outside is filled in with the so-called *yōrakude* or "necklace" designs of the Japanese painted in enamels.

Two other specimens of Kutani ware have been selected for illustration. The censer (Fig. 409), which is decorated in enamel colors, is attributed to the middle of the eighteenth century. The bowl (Fig. 411), which is artistically decorated in brilliant harmonious colors upon a characteristically milk-white ground, is of earlier date, and may well be ascribed to Morikagé, who, we have seen, was working at these kilns toward the close of the seventeenth century.

INCENSE-BURNER (*Kōro*), five inches high, seven and a quarter inches broad, with a rounded body, bulging below, mounted upon three short legs with scrolled feet, and with two handles projecting from the sides molded in the shape of grotesque lions' heads with gilded tongues protruded and curled at the tips. The surface of the bowl is painted in red, green, and gold, with tiers of malow-leaves (*aoi*) spreading alternately upward and downward so as to cover the ground. The upper rim is defined by a line of pale green, succeeded by a band of curved scrolls in colors, and the lower border is encircled by a ring of rectangular fret. The base is unglazed, with no marks inscribed. The cover is made of lacquered metal.

LARGE BOWL (*Domburi*), six and a half inches high, six and three-quarter inches in diameter, shaped with tall, upright sides slightly swelling at the rim, and a bandlike foot gently spreading outward. It is boldly and artistically decorated with sprays of iris (*shage*) springing from the base outside and sweeping upward to extend over the rim and ornament the interior as well as the exterior of the bowl with large, brilliant blossoms and broad purple-tinted green leaves. The decoration is completed by a ring of lozenge fret of *sawatika* pattern penciled in red round the foot. Mark, *Faku*, "Happiness," in black, in a small square panel, overlaid with a patch of translucent purple enamel.

The painting, sketched in black outline, is executed in overglaze enamel colors of finely crackled texture, wonderfully intense in tone and of marked iridescent luster. They include a brilliant green, a purplish blue approaching turquoise in some of its translucent tints, and a soft red derived from iron peroxide, in combination with a few touches of black. The general effect of the coloring is magnificent, and one is almost inclined to enshrine this beautiful bowl as a perfect flower of the ceramic art of Japan.



FIG. 411.—Bowl of Kutani porcelain, artistically decorated in brilliant enamel colors with sprays of iris painted upon a soft, milk-white ground.

and other articles
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first rice-bowl in
orated in the typ-
ed and silvered de-
ground; the rice-
is decorated besides
amel colors of sub-
pale green. The three
the same period, about
century; they have a
pâte, and are enameled
as well, one of the
pletely coated that none
The third bowl (Plate
what older, being at-
ning of the century.
translucent material,
interior with intricate
borders, after the tech-
ancient Chinese porce-

PLATE CVIII.
DECORATED TEACUP AND
VASE OF SATSUMA
WARE

1. TEACUP (*Chawan*), of Satsuma fatness, decorated in colors, covered outside with a trellis-work pattern of *susuzuka* design painted in bright green, outlined with gold, so as to stand out in slight relief upon the white background, which is finely cracked with brown lines. The fretted ground is broken on either side by a badge or crest, the one in front being composed of a double garland of *Wisteria*-flowers, with three leaflets at the top, the other of a formal spray of *Paulownia*, with a central flower of five florets and lateral flowers of three, springing from three gilded leaves, representing the official and provincial crests of the *Asano*. Bands of diaper, penciled in red and gold encircle the rim. Date, 1800-1850.

2. FLOWER VASE (*Hanase*), of Satsuma fatness, of graceful round form, with two handles composed, as it were, of plain and beaded fillets tied in knots. The surface of the usual finely cracked texture, is decorated with delicate scrolls of a vine with many colored leaves and curling tendrils. Waving spirals encircle the foot, which is partly gilded, and the rim of the lip is defined by a heavy line of gold. Date, 1750-1800.

and you're so old we can't get off to see



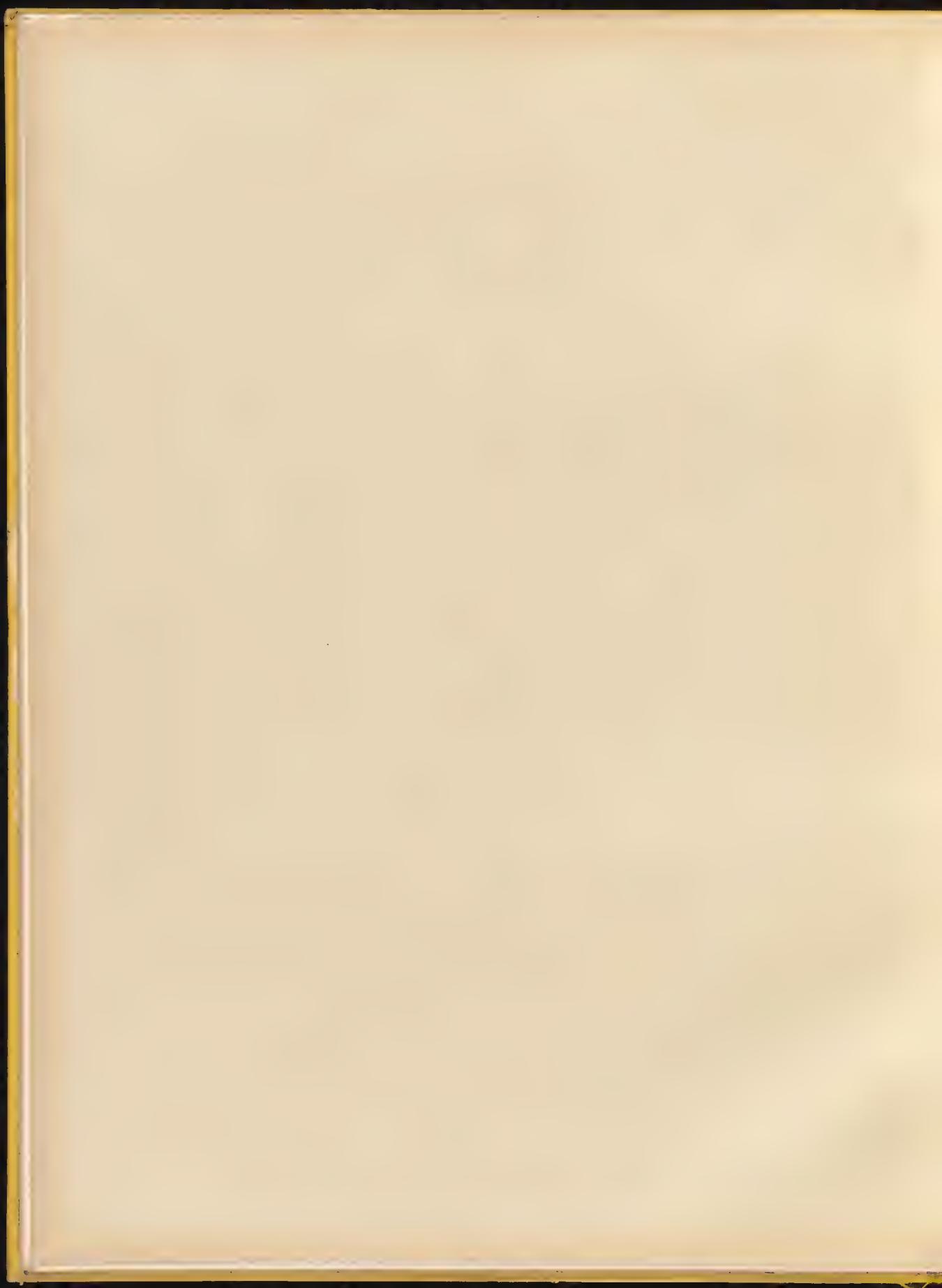




FIG. 412.—A Group of Snuff-Bottles of different dates and styles of decoration

APPENDIX.

DESCRIPTIVE LIST OF THE ILLUSTRATIONS.

I. COLORED PLATES.

The original water-color drawings from which the lithographic plates were reproduced were executed by Messrs. James and J. C. Callohill, of Boston, artists whose experience as color-designers in one of the great English potteries gave them special qualifications for the work.

BEAKER SHAPED VASE (*Hua Kuan*), 16^{1/2} inches high, enameled with the crackled glaze of the *sang-de-boeuf* mottled tints of the celebrated *Lang Yao*. It exhibits the rich, full tones of the copper-red, deepening almost to black upon the shoulder of the vase. The interior is coated with the same rich red glaze. The lip is defined by a prominent line of white, and the foot by a rounded rim of purest white, projecting beyond the "biscuit" edge below.

The base is invested with an apple-green enamel, mottled with clouds of typical "ox-blood" color. Period *K'ang-hsi* (1662-1722). I.

with a monochrome glaze of darkest green color, the *gres vert* of the French, the *ta hо* of Chinese ceramists. This intense ground color is mottled with clouds of varying shades at places, especially round the base, where it has collected in superfluous drops which have been ground down on the lathe after the piece had been fired. The base is coated underneath with the pure white enamel distinctive of the *K'ang-hsi* period (1662-1722), and this peculiarly strong green occupies a foremost rank among the ceramic productions of this unrivaled reign. IV.

JAR (*Kuan*), nine inches high without the cover, enameled with a monochrome glaze of imperial yellow. The faint horizontal line in the middle indicates that the jar was originally fashioned upon the wheel in two pieces. There is a mark underneath, written in underglaze cobalt-blue in large, bold characters, *Ta Ching K'ang-hsi wien chih*—i. e., "Made in the reign of K'ang-hsi (1662-1722), of the Green Ching [dynasty]."

CLUB-SHAPED VASE (*Pang-chih P'ing*), 18^{1/2} inches high, richly decorated with the most brilliant enamel colors of the *K'ang-hsi* period (1662-1722).

The decoration is arranged in four panels, the two upper oblong with rounded indented corners, the lower shaped like ficus-leaves, displayed upon a ground profusely brocaded with flowers. The front panels contain pictures of a pomegranate-tree with a couple of birds perched upon it, labeled *Tan Hua*, "The Vermilion Flower," with the artist's studio seal, *Wan shih chu*, "The Myriad Rock Retreat," appended; and of a spray of chrysanthemum labeled *Chiao Hua*, "Fresh Flowers." The two panels behind contain pictures of the tree-peony, with birds and butterflies, and a similar floral spray with appropriate stanzas of verse signed with the same seal.

The floral ground is composed of lotus-flowers, with coral-red blossoms, purple buds, and green leaves, mingled with leaves of other water-plants, on a pale-green background dotted with black. This ground is overlaid below with grotesque figures of a lion guarding the wheel of the Buddhist law, and an elephant laden with sacred books; above, the characters *fu* ("happiness") and *lu* ("rank"), in black, relieved by sprays of prunus flowers in shaded red. The character *shou* ("longevity") is penciled in red on the two sides of the neck.

A band of diaper, interrupted by foliated panels containing censers, and a light spiral scroll in red round the lip, complete the decoration. VI.

PLUM-BLOSSOM JAR (*Mei Hua Kuan*), of globular form, with a bell-shaped cover, decorated in brilliant cobalt-blue of the *K'ang-hsi* period (1662-1722), with blossoming branches and twigs of the floral emblem of the New Year. The branches spread alternately upward and downward on the four sides of the jar, so as to display their white blossoms and buds, reserved upon a mottled background of pellucid blue, which is covered with a reticulation of darker blue lines to represent cracking ice, a symbol of the coming spring. The rim is ornamented by a castellated border; a plain band of white defines the edge of the overlapping cover. The outer surface of the lip surrounding the mouth is unglazed, showing the fine white "biscuit," and its inner side is only partially glazed—one of the "points" of the best "hawthorn jars" of this period. The Chinese offer presents of fragrant tea and preserved fruits at the New Year in jars of this kind, and the plum is the floral emblem of the season.

II.

FLOWER-VASE (*Hua P'ing*), enameled with the typical "peach-bloom" glaze, and displaying a characteristic play of color, so as to resemble as far as possible the velvety hues of the bloom of the rind of the ripening peach. A perfect idea of the charming contrast of soft shades of red is given by the artist, who has reproduced the vase in the size of the original, and has attempted to represent the finished polish of the surface as it reflects the picture of an outside scene. The reverse of the vase exhibits a splash of apple-green in the midst of the other colors.

The "mark" underneath, beautifully written in underglaze cobalt-blue, consists of six characters in three columns, *Ta Ching K'ang-hsi nién chih*—i. e., "Made in the reign of K'ang-hsi (1662-1722), of the Great Ch'ing [dynasty]."

VASE (*P'ing*), 10^{1/2} inches high, with solid spreading foot and tapering above to a slender tubular neck, enameled

III.

VI.

VII.

FLOWER-VASE (*Hua P'ing*), fashioned on the lines of the peach-bloom vase (see Plate III), with the same two white rings in relief round the base of the neck, and a similar mark underneath. It is covered with a celadon monochrome glaze of purest sea-green tint varying in tone according to the depth, so as to bring out the decorative details underneath, which are worked in low relief in the paste. This decoration consists of a fringe of scrolled and crested waves round the lower part of the vase, from which project the tails and a pair of three-clawed feet of two dragons, the remainder of the bodies of the "sea-serpents" being concealed, as it were, under the surface of the rough water. The mark written underneath in cobalt-blue, in three columns, is *Ta Ch'ing K'ang-hsi nien chih*—"Made in the reign of K'ang-hsi (1662-1722) of the Great Ch'ing [dynasty]."
VII.

PLATE-SHAPED DISH (*Kuo P'an*), 14 inches in diameter, with a broad rim and a prominent boss in the middle, painted in brilliant shaded cobalt-blue of the K'ang-hsi period (1662-1722).

The raised medallion in the center is painted with a summer scene, a group of four ladies on a terraced veranda, gathering lotus-flowers from the lake below. This is surrounded by a rocky landscape, with the fir, bamboo, and blossoming prunus on one side, palms and jasmine-flowers on the other, canopied by a bank of clouds above, with the sun, moon, and stars, including the constellation of the Great Bear.

The border of the plate is filled with four garden scenes separated by rockeries, representing the four seasons, with their appropriate floral emblems. Spring is figured by two damsels with book and fan, under the shade of a weeping willow; summer, by a party in a boat cutting lotus-flowers; autumn, by ladies gathering *Olea fragrans*; winter, by its special emblem, the flowering prunus.

Underneath, the foot is encircled by a ring of conventional foliations, and the rim is painted with the eight Buddhist symbols of happy augury.
VIII.

QUADRANGULAR VASE (*Fang P'ing*), one of a pair, 10½ inches high, with the oblong sides rounded above and gently tapering downward, decorated with the typical flowers of the four seasons; the shoulders with four medallions of fruit, and the neck with mythical monsters in two foliated panels. The decoration, sketched in black, and filled in with green, yellow, and manganese purple, is relieved by a background of brilliant black, with a purplish indented surface, passing into olive-brown at the edges.

The Mountan peony, emblem of spring, is accompanied by a *Magnolia yulan* tree, with birds in the branches; the lotus of summer with other water plants, storks, and mandarin ducks; the chrysanthemum of autumn with birds and butterflies; and the flowering plum of winter has a couple of birds in its branches. The sprays of fruit include peaches, melons, persimmons, and Buddha's-hand citrons. The *chi-lin* on the neck of the vase, with scaly bodies, horned dragon-heads, lions' tails, and deer's hoofs, seated upon a rocky floor, are relieved by a yellow background.

The vase is modeled after a form of the Ming dynasty, but is probably not earlier than K'ang-hsi (1662-1722).
IX.

DEEP SEVEN-MOURED PLATE (*Tieh*), of eggshell porcelain, decorated in brilliant enamel colors with gilding, and enameled of a ruby tint in *rouge d'or* at the back. In the center is a large leaf-shaped panel, surrounded by a floral diaper, displayed upon a gold ground; it contains a picture of family life—a lady seated in a chair, with two small boys playing beside her, one holding a lotus-flower, the other a gilded *ju-i* scepter; two large jars stand on the ground, and there is a table behind with vases, books, and pictures upon it, the accessories of a cultured Chinese interior. The slope of the plate is encircled by three borders, a band of pink with dragon scrolls, interrupted by medallions of floral scrolls in blue, between narrower diaper bands of green and yellow ground. Upon the border is another pink diaper, studded with four dragon medallions, and

interrupted by four trellis-bordered panels of white ground painted with sprays of peony, aster, chrysanthemum, and *Rosa sinensis*; this is succeeded inside by a foliated diaper of pale lilac, outside by a gilded belt of lotus sprays encircling the rim of the plate.

This beautiful plate is known as the "plate with the seven borders," the gold brocade round the leaf being counted as one.
X.

OCTAGONAL LANTERN (*Ting*), of elongated oval outline, molded of eggshell porcelain, enameled over the glaze with the brilliant colors and gilding of the best K'ang-hsi period (1662-1722).

The lantern is decorated with a procession of the eight Taoist Immortals crossing the ocean (*Pa Hien kuo hat*), and with symbols of longevity round the borders. The pieced openwork railing at the top and bottom is carved with cloud scrolls inclosing circular *shou* characters, worked in slight relief in the paste under the celadon glaze. The sloping edges are painted with large *shou* characters, alternately green and gold, enveloped in clouds; and the receding shoulders are also covered with clouded scrolls upon a background dotted with black.

The floor of the lantern is covered with rolling crested sea-waves, painted green; the top is studded with constellations of gilded stars, a flying stork, and the gilded solar disk. The Taoist figures occupy the eight panels, represented, with their various attributes, floating across the sea. Beginning with the principal and proceeding from right to left, we see:

1. *Chung K'ieh-nan*, standing upon a large gourd and holding up a monstrous peach.

2. *Li Tung-pin*, dressed in official robes, with a scroll picture in his hand, and his supernatural sword slung upon his back, standing upon a gnarled willow with its green branches waving overhead.

3. *Lan Ts'ai-ho*, on a floating lotus-leaf, carrying a wicker basket filled with lotus-blossoms and reeds.

4. *Han Hsiang Tzu*, playing upon his flute, mounted upon the head of a gigantic shrimp.

5. *Chang Kuo*, riding upon his famous mule, with the magic double gourd slung to his girdle, and a bamboo drum and sticks in his hand.

6. *Ts'ao Kuochiu*, standing upon a carp, holding a pair of castanets.

7. *Li T'irk-kuai*, standing upon a panicled reed supported by his "iron crutch," a gourd in his left hand, with the smoke issuing from it unfolding to show the lame and crooked beggar into which his spirit passed.

8. *Ho Hsien-ku*, a slender damsel with a short cloak of leaves, supported upon a lotus-petal and carrying a lotus-leaf.

The last four figures are seen in Fig. 2 in the text, from a photograph of the opposite side of the lantern.
XI.

1. TEACUP (*Ch'a Wan*), of the Hang-chou imperial ware (*Kuan Yao*) of the Southern Sung dynasty (1127-1279), of semi-globular form, curving in at the lip, with a circularly rimmed, slightly spreading foot, which has a pointed projection in the middle underneath; invested with a mottled but deeply crackled glaze of grayish-blue color, becoming of more pronounced lavender tint inside the cup. The rim of the foot, where it is not covered by the glaze, shows the characteristic brownish iron-gray color of the paste, and the lip is reddish gray at the edge, where the glaze is thin. It is mounted on a carved stand of dark wood, and is of thick, solid material, in order to retain heat, as prescribed in the ceremonial of the tea clubs of the period.
XII.

2. VASE FOR FLOWERS (*Hua Ts'm*), of typical Yuan dynasty porcelain (*Yuan T's'm*, 1280-1367), of rounded quadrangular form, with two tubular handles, modeled after an archaic bronze sacrificial design. The glaze, which is spread on thickly, runs down in an unctuous mass, which does not completely cover the foot, and shows a grayish buff-colored paste of intense hardness; inside the mouth of the vase it runs down for about an inch, and ends also in

an irregularly convoluted line. It is of grayish-blue color, with a shade of lavender, crackled with an irregular reticulation of deep lines, becoming pale brick-red round the upper rims of the vase and handles where the glaze is thin. The surface is stained in two places with mottled clouds of warmer red passing into purple at the edges.

Clouds of this kind, the result of some fortuitous oxidation during a firing, are highly valued by Chinese collectors; sometimes they are fancied to take the form of a bird or butterfly, or of some other natural object.

XII.

1. WINE-POT (*Chia Hu*), of ivory-white Fuchien porcelain (*Chien Ts'a*), modeled in the shape of an inverted pomegranate, and of about the natural size of the fruit, the dentated apex of which forms the foot. The handle is modeled as a branch which sends off two twigs to supply a relief decoration for the bowl as it winds up to make a loop on the cover, which it envelops in a crown of leaves. A line of verse is engraved on the back of the bowl.

XIII.

2. CYLINDRICAL TEAPOT (*Ch'a Hu*), of the same ivory-white porcelain, in the form of a joint of bamboo bound around with a knotted cord, with a pair of bearded dragons of archaic lizard-like design with spreading bifid tails attached to it; the one crawling downward with its back bowed to make the handle, the other lifting up its gaping mouth as the spout. The round cover is surmounted by the tiny figure of a grotesque lion. The design, freely and artistically treated, is clothed with a soft-looking lustrous glaze of the characteristic ivory-white tone of the finest old porcelain of the province of Fuchien, and the base, well glazed, shows the smooth, even texture of the paste.

XIII.

1. TALL TWO-HANDED CUP AND COVER (*Kai Wan*), with each loop handle fashioned in the form of two dragons' heads grasping a round jewel between their gaping jaws, and a bulging cover surmounted by a metal knob shaped like an acorn of European design. The cover, as well as the cup, is decorated in pale blue of pure color, with conventional borders of foliated panels brocaded with white flowers on a blue ground. The intervals on the cup are filled with groups of the paraphernalia of the scholar and artist, books on tables, brushes in vases, water receptacles, and scroll pictures, all enveloped with waving fillets, and mixed with tasseled wands and double diamonds, symbols of literary success.

XIV.

2. SMALL JAR (*Ufsho Kuan*), painted in bright blue in the early *K'ang-hsi* style (1662-1722), with lotus-flowers and reeds growing in water, flying insects, and lightly sketched floral sprays. The front of the vase displays, in an interval left in the floral decoration, a quatrefoil medallion containing the sacred Christian monogram I. H. S., with a cross above, and three nails meeting in a point below.

XIV.

BRAHMIN CYLINDER (*Pi Tung*), 9 inches high, of tall, slender form, modeled in the shape of a section of bamboo, with a double ring worked in relief in the part near the foot, between two lightly etched bands of scrolled design. A *Ch'ih-chong*, the dragon of archaic bronzes, is represented in salient relief as coiled around the tube, with scowling head and bristling mane, having flames proceeding from the shoulders and flanks. The cylinder is enameled with a celadon glaze of grayish-green tint, contrasting with the dragon, which is invested with a white enamel. The bottom is also celadon, leaving a wide encircling rim where the grayish biscuit is visible. Period *K'ang-hsi* (1662-1722).

XV.

TRANSMUTATION SPLASH VASE (*P'ing*), of regular ovoid form, slightly tapering below, where it is excavated to make a circularly rimmed foot and rounding in above toward the mouth, which is surmounted by the form of a coiling dragon. The *Ch'ih-chong*, of three-clawed archaic design, is modeled in salient openwork relief so as to grasp the rim with its claws, and nearly to envelop it with its serpentine body and long, clinging bifid tail. The vase is enameled with a grayish superficially crackled glaze, exhibiting a rich *flambe* investment vertically splashed with mottled stripes of varied changing tint, passing from light

blue through purple and intermediate shades of red into brilliant crimson where the glaze is thickest. The dragon is colored red, and partially splashed with the same *flambe* glaze. The foot is enameled olive-green, with no mark inscribed. The technical and style of decoration indicate the *Ch'ien-tung* period (1736-95), during which this *Yao-pao* or "furnace-transmuted" glaze was much in vogue.

XVI.

CLUB-SHAPED VASE (*Peng-chih P'ing*), 17½ inches high, decorated in the brilliant enamel colors, with touches of gold, of the best period of the reign of *K'ang-hsi* (1662-1722). The decoration is arranged in two large oblong panels and four larger circular panels, displayed upon a ground of floral brocade. The scrolled coral-red ground is studded with chrysanthemum-blossoms, alternately tinted apple-green and celadon. The large panel in front has a picture of a gayly plumed bird perched upon a branch of blossoming prunus, penciled in brown, with red flowers touched with gold, mingled with sprays of bamboo having the leaves filled in with bright green and overglaze blue. The disk of the rising sun is seen above, partly hidden by the clouds of dawn (Int., indicated in pale coral-red). The corresponding panel at the back has a bird on a branch of hydrangea shrub, interwoven with sprays of *Hibiscus rosa sinensis*. The circular panels contain landscapes below, insects above, the *Mantis religiosa*, with millet and wild pinks in front, the grasshopper perched on a spear of grass with trifid panicles, and single chrysanthemums behind.

The shoulder slope of the vase is decorated above with a band of scrolled chrysanthemum, with large red flowers and green leaves studding a purple ground, which is interrupted with four foliated medallions containing butterflies. The colors of the gadroon border around the foot, and of the diverse rings of conventional fret and diaper which encircle the upper part of the vase, are perfectly shown in the illustration.

XVII.

CLUB-SHAPED VASE (*Peng-chih P'ing*), 18½ inches high, with a ground of *soufflé* cobalt-blue, in which are reserved panels, decorated, on a white ground, in enamel colors of the *K'ang-hsi* period (1662-1722), including emerald green, buff, vermilion, red, and black. The blue ground was originally overlaid with a rich decoration in gold of conventional floral scrolls and hanging chains of symbols, of which only traces now remain.

The reserves are outlined in the shape of the Chinese characters for happiness and longevity. Interrupted in the middle by medallions containing the figures of the corresponding Taoist deities. The character *Fu* in front, with a draped ground, has a circular medallion in the middle, with *Fu Hsing*, the star-god of happiness, an aged personage leaning upon a gilded staff, attended by two sprites carrying a palm-leaf and a fly whisk. The character *Shou* on the back, filled in with a similarly colored diaper, is interrupted by a peach-shaped panel, with a picture of *Shou Hsing*, the star-god of longevity, inside, the glass of an aged figure with wrinkled forehead and long beard, a branch of his miraculous peaches over his shoulder, speeded across a rocky landscape, with a conspicuous spreading pine on one side of the picture.

XVIII.

IRIDESCENT IRON-RUST VASE (*P'ing*), egg shaped, with a small round mouth and a circularly rimmed foot, enameled with a dark brown monochrome glaze, thickly speckled with minute points of deep metallic lustrous aspect, and irregularly flecked all over with clouds of vermilion color, the lip being covered with a ring of the same red.

It is a striking example of the *t'ieh-hsia* *yu*, or "iron-rust glaze," of naturalistic color and imitable metallic luster. The foot is enameled underneath with a dark olive-brown monochrome glaze of rugose "bubbly" appearance. There is no mark inscribed, although it is evidently an early *Ch'ien-tung* piece (1736-95).

XIX.

BUDDHIST ECCLESIASTICAL VASE (*P'ing*), one of a pair, 16½ inches high, of hexagonal section and complicated outline, elaborately decorated in brilliant enamel colors with gilding, for the altar set of a Buddhist temple; each altar

set consisting of a tripod censer and two pricket candlesticks, flanked by a pair of vases, five pieces in all.

The body of the vase, of reversed conical form, is modeled in the shape of a *déguo*, or reliquary shrine, with a sunk panel in each of the six sides containing a vase, which stands out in relief from the floral background, displaying the sacred wheel of the law surrounded by the *triratna* symbol. The edges and borders are filled with floral brocades and bands of conventional flowers, sprays of fruit, and birds, relieved by grounds of different color. The neck of the vase, channelled externally, and correspondingly fluted inside, is painted with pendant chains of flowers and jewels, relieved by a red ground. The foot is painted in green, with rings of palmetto foliations on a yellow ground, and with gilded chrysanthemum sprays upon a red ground around the rim. The interior of the vase and the under surface of the foot are enameled pale green. A small panel is reserved in the middle, underneath, in which is inscribed the seal in underglaze blue, *Ta Ch'ing Yung-ch'eng nien tsu i*, e. g., "Made in the reign of Yung-ch'eng (1723-35), of the Great Ch'ing [dynasty]."

VASE (*P'ing*), 17 inches high, of cylindrical form, slightly enlarging upward and receding at the neck, painted in the brilliant enamel colors of the *Yung-ch'eng* period (1723-35).

There is a group of figures on the vase, the three principal of which represent the Triad of the Taoist cult, called *Fu Lu Shou San Hsing*, or "The Three Star Gods of Happiness, Rank, and Longevity," the other smaller figures being attendant sprites. *Lu Hsing*, the "Star-God of Rank," has the place of honor in the middle, clad in imperial robes, representing *Shang Ti*, the superior ruler of the Taoist pantheon, whose throne is the Great Bear, round which all the other stars revolve in homage; he holds a baton of rank and has a peony, the "mandarin's flower," stuck in his winged hat. On his right is *Shou Hsing*, the "Divinity of Longevity," an aged, bent figure, with wrinkled, smiling face and bald, protuberant brow, leaning upon a gnarled staff, dressed in robes brocaded with sprays of peach-blossoms, and carrying a peach, the "fruit of life," in his hand. A stork is flying overhead, and a tall pine, another of his emblems, covered with flowering bignonias, rises in the background. He is attended by three playful sprites, dancing under the flowers and striving to reach the peach. On the left stands *Fu Hsing*, the personified "Star of Happiness," his head covered with a blue hood, his girdle embroidered with the sacred fungus and bat, while two other bats, his special attributes, are flying in the air above; he holds a child in his arms, and another is dancing behind. The neck of the vase is decorated in front with a group of fruit, composed of a little branch with twin peaches upon it, surrounded by twigs of water-calotrop, Buddha's-hand citron, pomegranate, olive, melon, and lotus. The foot, excavated to make a circular rim, is unglazed.

XXI.

OPENWORK LANTERN (*T'eng*), of oval hexagonal form, 10 $\frac{1}{2}$ inches high, with panels carved in openwork designs, decorated in brilliant colored enamels of the *famille rose*, belonging to the *Ch'ien-tung* period (1736-95).

The six sides of the lantern have oblong panels pierced with trelliswork of two different patterns, surrounding solid-circular medallions in the middle, which are painted with pictures of Taoist saints or hermits, each accompanied by an attendant sprite. They are figured in landscapes filled in with appropriate surroundings, pines, dryandra-trees, the sacred fungus, and spotted deer, and carry the usual attributes, such as *ting-chih*, peaches, baskets of flowers and herbs, hoes, or pilgrims' gourds; one of the attendants holds up a double gourd from which a cloud of smoke is issuing at his master's behest, which unfolds above to display a flying crane. The upper and lower receding rims are also pierced with six smaller panels. The borders and edges are all richly decorated with painted diapers of diverse pattern with floral grounds.

A similar lamp is figured by Du Sarte in *La Porcelaine de Chine*, Plate XXXI.

XXII.

OBLONG CRACKLED VASE (*Fang P'ing*), 10 $\frac{1}{2}$ inches high, of square section, with a circular rim at the base, culminating in a short neck leading to a round mouth, and having the corners projected in the form of broken, dentated ridges. The sides are molded in relief, with the creative monad symbol (*su-syang*) four times repeated in the middle, and the series of eight mystic trigrams (*pa kua*) above and below. The glaze which invests the whole surface is superficially crackled, and colored with thin splashes of grayish mottled purple and olive-brown tints. The foot, somewhat roughly plastered with grayish-purple and olive-brown, has a rim showing a gray paste of comparatively coarse texture.

XXIII.

DEEP EGGSHELL PLATE (*Tieh*), decorated in brilliant enamel colors of the *famille rose* with gilding. Of the same eggshell texture and artistic style as the "rose-back" plates, it is decorated, instead, underneath the rim, with three floral sprays, boldly painted in overglaze cobalt-blue. The plate is painted inside with a garden scene containing a group of figures, representing an emperor and empress surrounded by courtiers. The emperor, identified by his robes brocaded with dragons, by the tassels of red silk on the trappings of his white horse, and by the oval banner screens embroidered with gold dragons held up by attendants behind him, has just mounted upon horseback; the empress, followed by court ladies holding dragon-centered processional fans of peacocks' feathers, is in the act of mounting a piebald horse with the aid of a stool, supported by a lady attendant, while a courtier holds the gilded stirrup hanging on the off side of the saddle.

The borders of the plate are filled with ornamental diapers of different pattern; that on the slope inside is interrupted by blue dragon-scrolls, and the broad blue band that succeeds is overlaid with dragon-scrolls in gold; the rim is encircled by a gilded quatrefoil diaper upon a black ground.

XXIV.

TRIPOD CENSER (*Ting Lu*), of depressed globular form, rounding in to a wide, circular mouth, supported upon three feet of scrolled design, which spring from the gaping mouths of grotesque lions' heads projecting from the lower surface of the bowl. It is invested with a glaze of brownish yellow color, mottled with clouds of darker brown toward the bottom; the glaze, extended over the molded feet, is paler in the relief parts, deep brown in the recesses where it is thicker. The base is unglazed, with the exception of a round patch of the *ts'ui-an-lai* enamel in the middle.

The censer dates, doubtless, from the *Ming* dynasty. Vessels of this form are used in Chinese temples for burning "joss-sticks," made of fragrant woods, before the images of the deities. This one may have come from some Taoist temple, as the openwork cover of rosewood is surmounted by a Taoist figure carved out of red agate, representing an acolyte of the god of longevity, with a peach in his hand, leaning upon a deer.

XXV.

CORAL-RED VASE (*Hua P'ing*), with globular body and slightly spreading neck, decorated in enamel colors, with an imperial dragon pursuing the jewel of omnipotence, relieved by a monochrome iron-red ground of pure vermilion tint, of the *Ch'ien-tung* period (1736-95). The outlines of the decoration are penciled in underglaze blue. The five-clawed dragon coiled round the neck of the vase is colored green, with the enamel laid on thickly, so as to stand out in slight relief, the jewel being depicted on the shoulder as a yellow disk with a green spiral coil inside emitting bluish flames. The rim of the foot shows a paste of grayish tint; the glaze underneath, of pale-green color, is crackled.

XXVI.

CRACKLED GREEN VASE (*P'ing*), 16 $\frac{1}{2}$ inches high, bottle-shaped, with globular body and wide tubular neck, invested with a monochrome glaze of pale "camellia-leaf green" color, minutely crackled throughout. The foot is enameled underneath with the same glaze, which is also partially spread on inside the mouth so as to leave some of the buff-

PLATE CIX

JAPANESE JADE HIRADO
SAKU 1, 1774

SAKÉ-BOTTLE (Tokuri), of Hirado porcelain, modeled in the shape of a gourd, with a slightly compressed waist, and drawn in above to a small mouth, which is closed by a round stopper. The aperture is tightened by a cap of yellow silk, a fringe of which is seen in the illustration.

There is a floral decoration outside, executed in white slip, worked in slight relief, and finished with the glazing tool; it consists of sprays of chrysanthemum flowers, intermingled with a few blades and a single pointed head of grass. The investing glaze is of soft, greenish tone, with a thin, fine crack.

There is no mark attached. The date is 1773-1800.







colored paste visible. The rim of the mouth is lightly touched with a ring of brown tint. The fine crackle is sometimes known as *truite*, from its resemblance to the scales of the trout; the Chinese call it *yu tsai yen*, or "fish-scale crackle," as distinguished from the coarser reticulation of the *ping liu we*, or "fissured ice crackle." The color approaches "apple-green." The period is *Ch'ien-lung* (1736-95); it is enameled *sur biscuit* like the finely cracked turquoise vases of the time, and the paste is of similar character. XXVII.

CLUB SHAPED VASE (*Pang-chih P'ing*), 17 $\frac{1}{2}$ inches high, painted in overglaze iron-red of darker and lighter shade, with touches of gold and spots of black to define the eyes of the dragons, executed in the vigorous style and coloring of the reign of *K'ang-hsi* (1662-1722). XXVIII.

The body of the vase is decorated in panels of different shape, surrounded by a red ground diapered with chrysanthemum scrolls. Two large oblong panels contain four-clawed dragons disporting among clouds, in pursuit of the jewel of omnipotence, which is depicted as a gilded disk with spiral center, as if whirling in the air. At the sides there are two rectangular panels with flowers and flying insects, branches of pomegranate fruit and blossoming peach and sprays of bamboo, and two panels of foliated outline below, with carp swimming in the midst of water plants. The shoulder is encircled by a broaded ground of diamond pattern studded with peach-blossoms and broken by four foliated medallions with chrysanthemum-flowers inside; the neck is painted with four circular *shou* characters in a graceful floral scroll; the elaborate decoration being completed by a band of false gadroons round the foot, a ring of spiral scroll on the upright lip, and a castellated border at the base of the neck. XXIX.

VASE (*P'ing*), 12 $\frac{1}{2}$ inches high, covered with a monochrome glaze of an intense and rich sapphire-blue color, minutely and uniformly crackled throughout. It is a cobalt-blue, the *glas bleu* of French ceramists, the *paosüeh lan*, or "sapphire-blue," of the Chinese. XXX.

It invests a buff-colored paste, exhibited under the foot, which is unglazed. The vase is probably not older than the *Ch'ien-lung* period (1736-95). XXXI.

FLOWER-VASE (*Hua P'ing*), 10 $\frac{1}{4}$ inches high, of solid make, bottle-shaped, with a slightly tapering neck, enveloped in the folds of a dragon modeled in salient relief with openwork. The vase is enameled with a mottled glaze of gray ground streaked with pale purple. The dragon, a three-clawed monster of archaic design, with a spirally curved tail, is enameled crimson with a *rouge-d'or* glaze; one of its long horns, accidentally broken off, has been replaced in gold. It is marked underneath, below the coat of purplish-gray glaze, with a seal, very lightly etched in the paste, containing the inscription *Ta Ching Ch'ien-lung nien chi*, "Made in the reign of Ch'ien-lung (1736-95) of the Great Ch'ing (dynasty)." XXXII.

LARGE VASE (*P'ing*), 23 $\frac{1}{2}$ inches high, decorated with a pair of five-clawed imperial dragons in the midst of clouds, enameled green, displayed upon a monochrome ground of yellow. The details of the design are etched in the paste with a style under the green enamel. One of the dragons is emerging from the sea, the rolling waves of which surround the base of the vase; the other is descending, its tail reaching to the top of the neck. They are enveloped by scrolls of clouds, the rills of which are occupied by flying bats. A formal band of foliations pointing downward encircles the foot, and a ring of spiral ornament surrounds the upper rim. The foot is enameled yellow underneath, with no mark. The period would be that of *Ch'ien-lung* (1736-95); the design is of imperial character, and the yellow ground of the typical shade reserved for the use of the emperor, known as "imperial yellow." XXXIII.

FLOWER-VASE (*Hua P'ing*), with a wide circular mouth, the upright rim of which is surmounted by the head of a five-clawed dragon, its body, projected in salient relief, being modeled in openwork upon the shoulder of the vase. The

surface of the vase is covered with a deep monochrome glaze of "iron-red" of dark coral tint and undulating aspect. The dragon is enameled green, the details are touched in black. The mouth is covered inside with a greenish-white glaze partially crackled with brown lines, and the same glaze covers the base, underneath, inside the rim, which exhibits a paste of grayish tone. It is not older than the reign of *Ch'ien-lung* (1736-95). XXXIV.

VASE (*P'ing*), 11 inches high, of bottle-shaped outline, with a tall neck, enameled with a thick opaque glaze of grayish tone, mottled and streaked with amethyst, passing into splashes of deep purple shade. The glaze is extended over the lip and for about an inch downward inside the mouth. Underneath the foot it is coated with an opaque ivory-white glaze, slightly crackled. The rim exhibits a rather coarse buff-colored paste resembling that of stoneware, but paler than that of the ordinary *Kuang Yao*, the production of the province of Kuangtung, which is illustrated in Plate XL. XXXV.

PLUM-BLOSSOM JAR (*Mei Hua Kuan*) 10 $\frac{1}{4}$ inches high, of globular outline, with rounded cover, decorated with an interlace of floral sprays, springing upward from a rockery on one side, and downward from the rim of the jar on the other, so as to cover its surface as well as that of the cover. Two pairs of magpies are perched among the branches. The intervals are studded with single flowers and buds. The colors are manganese-brown of purplish tinge, green, and yellow, relieved by an enameled ground of intense black, which becomes shaded with a greenish tone at the edges. The interior of the jar and the foot are glazed with a greenish-white enamel, and the paste is of somewhat gray porous texture, differing from the perfect technique of the blue and white "ginger jar" of Plate II, but resembling the well-known large vases of the *K'ang-hsi* period, painted with the same colors relieved by a similar black ground. XXXVI.

VASE (*P'ing*), 14 $\frac{1}{4}$ inches high, of somewhat thick, solid structure, with the neck buttressed with two vertical ribs, encircled above by six tubular handles, and the shoulder studded with a ring of six prominent bosses. It is enameled with a crackled glaze of grayish celadon color, reticulated with fine lines of reddish brown, mottled all over with clouds of copper-red of strawberry hue, flecked with darker shades of brown. The inside of the mouth and the under aspect of the foot are crackled, but of plain celadon color without mottling. The circular rim of the foot is touched with a coating of iron-gray, to cover the rather coarse buff-colored paste, which is accidentally left bare at one point where one of the handles springs from the neck. It belongs, probably, to the *Ch'ien-lung* period (1736-95). XXXV.

BOWL FOR GOLDFISH (*Yu Kang*), 7 inches high, 10 inches across, modeled in the form of a large lotus-leaf turned up at the edge, so that the folded margin of the petalate leaf makes the irregularly convoluted rim of the bowl, which is etched inside and out to represent the natural venation of the leaf. The two handles which project at the sides are fashioned in full relief in the shape of lotus-flowers, one of which, fully expanded, shows the cup-shaped fruit in the middle. These blossoms, which are colored maroon, are each flanked by two buds of the same color in similar relief. Two more flowers are painted in maroon to decorate the front and back of the bowl; all the tuberculated flower-stems are represented curving up from below. The rest of the surface of the bowl is enameled inside and out with a celadon glaze of greenish tint, which darkens in the etched parts of the design and becomes nearly white over the relief parts. The bottom is unglazed, only superficially coated with a thin wash of brown color. Period *Ch'ien-lung* (1736-95). XXXVI.

SIX SNUFF-BOTTLES (*P'u yen Hu*). 1. Of cylindrical form, decorated with a dragon pursuing the jewel in the midst of clouds, painted in black upon a ground of deep mottled yellow; sea-waves at the foot, lambrequin round the upper

rim. Mark underneath, in blue, *Yung-chêng nien chih*, "Made in the reign of Yung-chêng" (1723-35).

2. Of flattened globular form, decorated with landscapes in maroon-red, with the distant hills and water shaded in the same copper-red of greenish tint. The stopper, with gilded rim, is enameled of a crackled apple-green to simulate turquoise. Mark underneath, in one line of "seal" characters, *Ta Ch'ing Tao-kuang nien chih*, "Made in the reign of Tao-kuang" (1821-50) or the Great Ch'ing (dynasty).³

3. Of baluster shape, enameled with a crackled monochrome glaze of purplish-gray color. No mark. The spoon is mounted on metal stopper inlaid with coral.

4. Of pilgrim-bottle shape, made of copper invested with Soochow chinaware lac, carved with scrolls of peonies, fret borders, and dragon-head handles. Insiglo mark underneath, a monogram meaning "myriad-fold longevity and happiness."

5. Of flattened oval form, decorated in enamel colors with a mountain landscape extending all round, with a figure in the foreground standing in front of a pavilion, an old fisherman on a rock angling; a rustic behind carrying a plow, and a boy with brushwood. Stopper, with gilded rim, enameled to represent coral and turquoise. No mark.

6. Carved out of clouded agate, showing the natural veining of the stone, supposed to resemble a dragon concealed by clouds. The stopper, with a rim of turquoise, is mounted with a coral bead.

XXXVII.

ETCHED CELADON VASE (*P'ing*), 17 inches high, bottle-shaped, with a bulging body of globular outline, ornamented with bats flying among scrolled clouds, worked in slight relief in the paste and etched so as to cover the body and neck of the vase, the intervals being filled in with ornamental borders. Plainly broaded borders encircle the body above and below, a broad chain of rectangular fret defines the base of the neck, and a band of diamond-patterned fret encircles the mouth, interrupted by four floral studs, and succeeded by a ring of trefoil foliations. The whole surface is invested with a celadon glaze of typical color, which varies in shade according to its depth, thereby enhancing the effect of the etched decoration underneath. The base is enameled white underneath, without any inscription. The period would be *Yung-chêng* (1723-35) or *Ch'ien-lung* (1736-95), the vase being a fine example of the celadon tone of this period called by the Chinese *tung-chêng*. The tint resembles that of the vase of the preceding reign, illustrated in Plate VII, but the glaze is not quite so rich and translucent.

XXXVIII.

WHITE BOTTLE-SHAPED VASE (*P'ing*), with double ring worked in slight relief in the middle of the long neck under the thick white glaze tinged with a shade of green, which covers the whole surface, reserving the decoration, which is etched in the paste with a graving-tool and *leit en biscuit*, showing the natural color of the material after it has been fired. It consists of a four-clawed dragon, winding round the shoulder of the vase in pursuit of the jewel of omniscience enveloped in flames of effulgence. The mark underneath, penciled in underglaze cobalt-blue, is *Ta Ming Ch'üng-hua nien chih*, "Made in the reign of Ch'üng-hua of the Great Ming [dynasty]," but the form, style of decoration, and technical details, seem to be those of the reign of *K'ang-hai* (1662-1722).

XXXIX.

PEA-GREEN CELADON VASE (*Tzun*), of antique form and design, modeled with a band of lotus-petals rising in slight relief round the foot, and with three prominent ribs encircling the upper part. Upon the shoulder is crouched the monstrous form of a dragon, worked in low relief and undercut, so as nearly to envelop the circumference of the vase within its massive folds, the interval being occupied by the jewel, with its effulgent halo, which the dragon is pursuing. Of the usual conventional form, it has two branched horns and a bristling mane, the feet are five-clawed, and flaming processes issuing from the shoulders indicate its supernatural character. It is boldly modeled

and finished with engraving. The glaze with which the whole surface is enameled is of *tou-ching*, or pea-green celadon color, and is not crackled. It darkens somewhat in the recesses of the molded decoration.

The foot is coated underneath with the same celadon glaze, and has no mark attached. The piece may perhaps be referred to the reign of *Yung-chêng* (1723-35).

XL.

KUANG YAO FIGURE OF BODHIDHARMA (*Ta-mo Hsiang*), the famous Buddhist pilgrim, who came from India to China in the year 520, and was the first of the Chinese Buddhist patriarchs. The statuette, 13/4 inches high, is fashioned in the peculiar reddish-gray stoneware of the province of Kuangtung (*Kuang Yao*), exhibited at the base and in the hollow of the figure, which are unglazed. He is standing in the attitude of religious meditation, dressed in flowing robes, with the hands folded in the sleeves; the poll is shaven, and the ears have the traditional large lobes of the Buddhist saint. The breast and face show the natural red color of the fired clay; the hair, left long behind so as to fall over the shoulders in curls, is colored dark brown; the rest of the figure is invested with a thick, lustrous crimson glaze of mottled flame character, overspread with a reticulated cloud of olive-brown tint.

XL.

BLUE AND WHITE BROCADED VASE (*P'ing*), of Persian form, with bulging body and slender, tapering neck, decorated in pale blue of pure tint with floral grounds and foliated panels of floral brocade.

There are four lozenge-shaped panels on the body, of foliated outline, filled with floral designs in white on a blue ground, connected by straps and linked chains. Leaf-shaped panels of similar design spread upward and downward; the intervals are studded with tiny blossoms. The neck has two leaf-shaped panels spreading up from the base, and two narrow foliations at the lip; the rest is covered with an overlapping floral pattern. Bands of angular fret round the rim and a ring of conventional ornament to define the shoulder complete the decoration, which is of arabesque character. The mark inscribed underneath is of a leaf, outlined in blue, a common sign of the *K'ang-hai* period (1662-1722), to which this little vase is to be attributed.

XLII.

POMEGRANATE VASE (*Shih-fu P'ing*), being fashioned of a curious shape simulating a pomegranate crowned with its permanent calyx. The body of six-lobed section, is alternately ribbed and fluted, and drawn in above to a short, slender neck, which flares into a recurved mouth with an irregularly indented rim. The lip is tinted with a line of dark-brown color, and the foot is invested underneath with a dark-brown glaze, so that the material might be mistaken for a dark stoneware, did not a slight flaw in the glaze at one point lay bare the whitish paste. The vase is coated outside with a mottled glaze of dull purplish or lavender color, crackled with a network of dark lines. The interior of the mouth is enameled with a lustrous glaze of grayish white more superficially crackled. It appears to be a reproduction, to be attributed to the *Yung-chêng* period, of the famous *Kuan Yao* of the *Sung* dynasty, which is described as having had an "iron-colored foot" and "copper-red mouth."

XLIII.

BEAKER-SHAPED VASE (*Hua Ku*), of slender, graceful form, modeled after an ancient sacrificial bronze, with a prominent band round the middle, a spreading foot, and a trumpet-shaped mouth. The surface is covered with molded and etched designs of archaic bronze character, with an ornamental band of scrolls, proceeding from dragons' heads, round the middle, between two rings of interrupted rectangular fret, and with palmettes, spreading upward and downward, outlined in spiral curves. It is entirely covered with a minutely crackled glaze of pure turquoise tint, which changes in tone according to its depth, thereby enhancing the effect of the relief and chiseled work. There is no mark underneath, but a similar piece in the collection is engraved with the seal *Ta Ch'ing Ch'ien-lung nien chih*, and this vase must be referred to the same reign of *Ch'ien-lung* (1736-95).

XLIV.

BEAKER-SHAPED VASE (*Hua Ku*), of slender, graceful form, with slightly spreading foot and trumpet-shaped mouth, modeled after an ancient bronze design on lines similar to those of the vessel figured in Plate XLIV, but differing in having a perfectly plain surface. It is enameled with the same grey crackled glaze of mottled tones of the purest turquoise tint, which extends over the rim inside the mouth, and invests the base of the foot, with the exception of the circular rim, which is unglazed, and shows the grayish texture of the paste. It must be referred to the same period, the reign of *Chien-lung* (1730-95). It is a pale bluish variety of the glaze which Chinese ceramists call *kung-chuo-li*, or "peacock-green." XLV.

BRILLIANT FLAME QUADRANGULAR VASE (*Fang Tsui*), 12 inches high, of antique design, with two wide-open scroll handles projecting from the sides of the neck. The mouth has the rounded corners indented, and the indentations are continued downward as grooves, which gradually disappear about the middle of the vase. A pointed ovoid panel is outlined in slight relief on the front and back, to break the uniformity of the surface. The vase is enameled outside with a gray, superficially crackled glaze, overlaid with vertical streaks and mottled clouds, so as to exhibit splashes of brilliant transformation colors of varied tints, passing through brilliant shades of crimson and purple into deep olive-brown. The upper rim and the interior of the mouth are coated with the same *yan-pien*, or "furnace-transmuted" glaze. The enamel under the foot is yellow, and not crackled; the paste is very white, as shown by a slight accidental chip. Period, *Chien-lung* (1730-95). XLVI.

LARGE "PILGRIM BOTTLE" VASE, or *Pao-yueh P'ing*, literally "full-moon vase," 16 inches high, with floral decoration in enamel colors of the *Yung-ch'eng* period (1723-35).

The scrolled openwork handles, which connect the neck and shoulders, are fashioned in the form of grotesque dragons. The base of the neck is encircled by a band of fret, succeeded above by a formal palmette ring of foliations, below by a scroll border, and a ring of scroll ornament surrounds the foot. The body of the vase is decorated on both sides with flowering branches springing from a point near the foot and spreading over the surface. On the side illustrated we see scarlet pomegranate-flowers and branches of the white prunus and pink *Pyrus japonica*, mingled with twigs of bamboo and sacred fungus. On the other side narcissus-flowers, with white petals and yellow bells in the middle, spring from rocks clad with fungus, with bamboo sprays, and there is a bunch of red mandina berries waving above. A pair of butterflies is flying across the field, and bees are hovering around the plum-blossoms. The seal penciled underneath in underglaze blue is *Ta Ch'ing Yung-ch'eng nien chih*, i.e., "Made in the reign of Yung-ch'eng, of the Great Ch'ing [dynasty]." XLVII.

LARGE ROUND DISH (*Ta Kuan P'au*), 28 inches in diameter, with a floral decoration, painted in the brilliant enamel colors of the *Yung-ch'eng* period, extending from the base over the rim and along the sides, as well as filling the interior of the saucer-shaped dish. The decoration consists of branches of the blossoming plum (*ymi-nau*) mingled with sprays of pomegranates (*chih-ku*), both of which send off twigs before they wind over the rim to ornament the under border of the dish with the same white and red flowers. A clump of the branching sacred fungus (*ling-chih*), with its scrolled heads of diverse colors, is sprouting from the branch of the prunes. The mark, penciled underneath in cobalt-blue inside a double ring of the same color is *Ta Ch'ing Yung-ch'eng nien chih*, i.e., "Made in the reign of Yung-ch'eng (1723-35), of the Great Ch'ing [dynasty]."

The companion dish, of the same size, style, and mark, is decorated still more effectively, with branches of the tree-peony (*mou-tan*), *Magnolia yuan*, and *Pyrus japonica* (*hai-fang*), and has trailing sprays of the three flowers extending round three fourths of the lower border. The large, conspicuous blossoms of the peony are nearly white, tipped with pink, and the magnolia-petals are filled in with the same white enamel. XLVIII.

LARGE GLOBULAR JAR (*Kang*), painted in deep brilliant blue, of the tone of coloring and archaic decorative style characteristic of the *Chieh-tung* period of the *Ming* dynasty. The body is divided into four panels of foliated outline, which are filled with landscape pictures of familiar life in China. In front, a poet is seated in a pavilion composing, while a boy attendant holds up his ink-pallet, and two others carry wine-pot and cup. Two men are working in the garden below, the trees of which are the symbolical pine, bamboo, and plum. The scene on the left depicts a scholar on horseback riding to visit a friend in his mountain retreat, at the door of which an attendant is knocking to announce his arrival. Similar scenes occupy the other two panels. The recesses are filled with alternate sprays of peony and chrysanthemum, and the decoration is completed by a band of sacred fungus round the shoulder of the jar, and another of beaded gadroon pattern round the base. Underneath, boldly written in dark underglaze cobalt-blue, is the mark *Ta Ming Chia ching nien chih*, i.e., "Made in the reign of Chia-ching (1522-66), of the Great Ming [dynasty]." XLIX.

TWO VASES (*Hua P'ing*), of the "peach-bloom" type. The first is invested with a grayish-green glaze variegated with streaks and mottled clouds of intense emerald green, passing into olive at the lower edges as they "run" down over the field. A blush of "crushed-strawberry" tint is seen near the rim at the base. The magnificent coloring seems to be an accidental success of the potter, due to prolonged firing of a glaze unusually rich in copper. The usual mark of *Ta Ch'ing K'ang-hsi nien chih*, "Made in the reign of K'ang-hsi, of the Great Ch'ing [dynasty]," penciled underneath in cobalt-blue, has also "run," the characters being much blurred. The lip has been replaced in gold.

The second piece is clad in a rich, smooth glaze of charmingly uniform color, a pinkish pearl-gray, reminding one of the hue of the opening bud of the lavender. It is flecked with a few olive-brown spots in the receding hollow of the neck. It is of perfect technique, with the lip defined by a rounded edge, and the foot enameled pure white underneath, but not inscribed. The interior of the mouth exhibits a mottled glaze, displaying the most beautiful "peach-bloom" tints. Period, *K'ang-hsi* (1662-1722). L.

FLOWER-VASE (*Hua P'ing*), of graceful shape, exhibiting in typical form the mottled play of colors characteristic of the celebrated "peach-bloom" glaze. The three tints distinguished by the Chinese connoisseur are all seen in the illustration, viz., the *ch'ien-ton-hung*, or "harmonious-red," of the ground, the *mei-kuei-pou*, or "rose-spots," and the clouds of *ping-kuei-ching*, or "apple-green." The glaze ends below in the usual sharply cut straight line, so as to leave a rim of biscuit round the foot, which is deeply hollowed out underneath. The mark, penciled in brilliant underglaze blue is composed of six minute characters arranged in two columns, reading, *Ta Ch'ing K'ang-hsi nien chih*, "Made in the reign of K'ang-hsi (1662-1722), of the Great Ch'ing [dynasty]." LI.

VOID VASE (*Hua P'ing*), one of a pair, of the same period as the last, and with the same mark underneath written in still more minute blue characters, covered with a monochrome glaze of pale sky-blue tint, a charming example of the rare *yueh-pai*, literally "moonlight white," or *clair-de-lune* glaze. LI.

FLOWER-VASE (*Hua P'ing*), 7 $\frac{1}{2}$ inches high, with a ring of upright foliated panels molded in slight relief in the base round the base. The upper part of the neck, which had a slightly flaring mouth, has been ground down and now rests upon a solid collar of Japanese workmanship. The vase is enameled with a "peach-bloom" glaze of "crushed-strawberry" tint, flecked with spots of darker red, and mottled with clouds of apple-green passing into a bright grass-green in the middle. The mark written underneath in cobalt-blue under a white glaze is *Ta Ch'ing K'ang-hsi nien chih*, "Made in the reign of K'ang-hsi (1662-1722), of the Great Ch'ing [dynasty]."

THE COMPANION VASE in the collection, 8 inches high, of a similar form, and with the same mark underneath, has a "crushed-strawberry" ground, flecked with reddish-brown spots, and only slightly clouded, at one spot, with apple-green. The glaze has run down in thick drops and partially enfoliated, leaving bare places, which have been filled in with tiny petals of gold lacquer. The upper rim is capped with a silver mount etched with a floral pattern, and the neck is encircled by scrolled clouds and a gold dragon of Japanese design. LII.

FLOWER-VASE (*Hua P'ing*), 9 inches high, of eggshell thinness, invested with a soft monochrome glaze of pink color, belonging to the *Ying-cheng* (1722-35) or early *Ch'en-lung* (1736-95) period. This beautiful and rare tint is the same as that with which the backs of some of the delicate eggshell dishes of the time are enamelled. It is a variety of the *rose d'or*, being derived from gold; different shades of pink were produced by combining the "purple of Cassius," which gives a pure crimson tint, with graduated doses of white. The pink illustrated here, is called *hai-tang hsiung*, or "*Pyrus japonica* red," by the Chinese, from its resemblance to the petals of that flower; the deeper crimson of the "ruby-backed" dishes, one of which is illustrated in Plate X, they call *yechih hsiung*, or "rouge-red." LIII.

FLOWER-VASE (*Hua P'ing*), with the "peach-bloom" glaze of the *K'ang-hsi* period (1662-1722). The illustration, in the size of the original, shows the gracefully curved lines of the form and the perfect technique of the pieces. The swelling lip is defined by a line of white, and two white rings in slight relief encircle the neck as it sprouts from the shoulder. The rest of the surface is covered with a rich glaze of velvety aspect, exhibiting the beautiful play of colors which distinguishes the "peach-bloom" or "crushed-strawberry" vases. The neck is coated inside with a glaze of bright apple-green tint, sprinkled with a few dark-red spots, and tipped at the edge with a ring of mottled "peach-bloom." The mark underneath, *Ta Ch'ing K'ang-hsi nien chi*, "Made in the reign of K'ang-hsi, of the Great Ch'ing [dynasty]," is beautifully written in underglaze cobalt-blue, the six characters arranged in three columns. LIV.

WINE-POT (*Chiu Hu*), of somewhat rough paste and antique style, enamelled with colors and touches of gold, of the *K'ang-hsi* period (1662-1722). Of oblong form, with the cover standing inward, it has an upright arched handle which is painted with black lines on a yellow ground, to simulate basketwork. The decoration is in panels, with the typical flowers of the seasons on the four sides: the plum of winter, with a bird perched in the branches; and an evergreen bamboo growing from the rocks beneath; the tree-peony of spring, with butterflies flying around; the lotus of summer; and the chrysanthemum of autumn. The intervals are filled with bands of floral diaper, interrupted on the shoulder by two medallions containing sprays of peony, and formal sprigs of the same flower are painted on the curved spout. The foot is glazed white underneath, with no mark attached. LV.

BOTTLE-SHAPED VASE (*P'ing*), 16½ inches high, of good form and finished technique, enamelled with the celebrated red glaze of the *Lang Yao* of the reign of *K'ang-hsi* (1662-1722). The surface of the glaze exhibits a superficial network of crackled lines, and its depth reflects the richly mottled tints of *sang-de-beuf* type, streaked with lighter shades below. The upper edge of the tall neck is defined by a rounded rim of white. The foot is apple-green underneath, not crackled, mottled with undefined rings of pale red. LVI

VASE (*P'ing*), 18 inches high, of the celebrated *Lang Yao* of the reign of *K'ang-hsi* (1662-1722). Bottle-shaped, with swelling body and tall, wide, cylindrical neck; the rich, deep glaze, crackled throughout, exhibits the characteristic crimson tints of *sang-de-beuf* in its darkest mottling. The base is covered underneath with a gray, "rice-colored" glaze, slightly mottled with brown. LVII.

FLOWER-VASE (*Hua P'ing*), 8½ inches high, covered with the crackled *sang-de-beuf* glaze, the characteristic colors of which are well represented in the lithograph. The mottling of apple-green crackle exhibited near the foot is still more marked on the opposite side of the vase. The base underneath is coated with a crackled white glaze, barely tinted with green. It belongs to the reign of *K'ang-hsi* (1662-1722).

LVIII.

LARGE VASE (*P'ing*), 21 inches high, of the celebrated *Lang Yao* of the reign of *K'ang-hsi* (1662-1722), covered with the characteristic crackled monochrome glaze of *sang-de-beuf* color. The colors, of varied tone, pass from apple-green to deepest crimson, through all intermediate shades, according to the degree of oxidation of the copper silicates in the glaze. The vase is green toward the edges, where the network of crackles is most clearly visible; red on the body, where the glaze runs down toward the foot in richly mottled streaks; and of dark, sanguineous tint on the shoulder, where the glaze is thickest. The rims are defined by lines of white glaze; the base is covered underneath with a crackled glaze of pale apple-green color. The plate shows well the vertical play of colors, the crackled texture, and the stippled ground which mark this glaze—one of the most brilliant achievements of the Chinese potter. The reflections give a touch of contrast to the tone, and indicate the finished radiance of the surface lit up by the sun. LIX.

STATUETTE OF KUAN YIN (*Kuan Yin Hsiang*), 17 inches high, mounted upon a pedestal, representing the Chinese goddess of Mercy, a Buddhist divinity, the special "hearer of prayers," as the name signifies. Modelled in a dignified pose, she stands upright with bracelet hands crossed in front, her robes, with broad and loose sleeves, hanging gracefully down so as to cover all but the tips of her bare feet. The face, with calm, complacent features, is marked between the eyebrows with the illuminating *urna*, characteristic mark of a Buddha, and the ears have the traditional pendulous lobes of a Buddhist saint. The hair is crowned with a tiara of lotus design; a lotus-flower is suspended upon the breast by a jeweled necklace, and another hangs down from the girdle. A short brocaded cloak covers the shoulders and forms a hood, which projects forward in a point above the head-dress. The pedestal is fashioned in scrolled outlines to represent the waves of the sea, with the two-horned bristling head of a dragon emerging in front, flanked by two four-clawed feet, the hinder part of its serpentine form being seen behind.

The figure is enamelled with a crackled glaze of soft grayish tone with reticulating brown lines. The decorated parts are painted in the brilliant colors of the old *fa-mille verte*; the hair is jet-black, the eyebrows are outlined in black, and the lips touched with coral-red. The hood is brocaded with scrolls of lotus-flowers; the upper border of the robe is encircled by *shou* characters alternating with flowers. Period *K'ang-hsi* (1662-1722). LX.

TALL VASE (*Hu-tu P'ing*), 28 inches high, of threefold outline, fashioned in the form of a double gourd with broad, swelling waist, and decorated in enamelled colors of the *K'ang-hsi* period (1662-1722).

The middle section is decorated on a white ground with two grotesque lions enveloped in flames, and brocaded balls, looking like wheels, surrounded by waving fillets. The balls, outlined in underglaze blue, are painted partly in the same blue, partly in colors, coral-red and green predominating; the lions, painted in similar colors, have the curly manes and spreading tails touched with an overglaze blue enamel. The borders are filled in with a band of floral diaper in colors. The upper and lower segments of the vase are glazed with a monochrome ground of brilliant "mirror-black." This was once profusely painted in gold, and traces remain on the lower part of the vase of floral and diapered grounds, inclosing panels containing rocky scenes with deer, *k'iliu*, and monstrous quadrupeds, surmounted by a ring of symbols, including the

PLATE CX.

SAKE-BOTTLE AND CENSER OF
HIRADO BLUE AND WHITE.

SAKE BOTTLE (*Tokuri*), of Hirado porcelain, molded in the form of a vase, with a bulging, globular body, tapering into a slender, upright neck. It is decorated in soft-toned cobalt-blue, with a miniature garden scene, a sketch of a rockery and a paling, with a pine, peacock, and other flowers, behind the fence. At the back there is a group of five men, two dancing round a couple of fighting cocks.

INCEINSE-BURNER (*Koro*), of Hirado porcelain, molded in the form of a pup, squatting on the ground, its head, which is detachable, being the cover, the line of junction being the lower edge of the ribbon which is represented as tied round the neck. The flanks are decorated with chrysanthemum-sprays, which have the flower worked in yellow, and the leaves painted in blue; on the back is a panel similarly ornamented with a tiger leaping from a rock, and a faluted patch with a blue ground is painted between the ears. *No mark.*

Period, 1750-1800.

which is due to the hydroxyl groups.

With Al(OBu)_3 as a catalyst, the poly-

merization of styrene is about 100%
but with $\text{Al}(\text{OBu})_3$ as a catalyst

the polymerization is about 50%.
With $\text{Al}(\text{OBu})_3$ as a catalyst

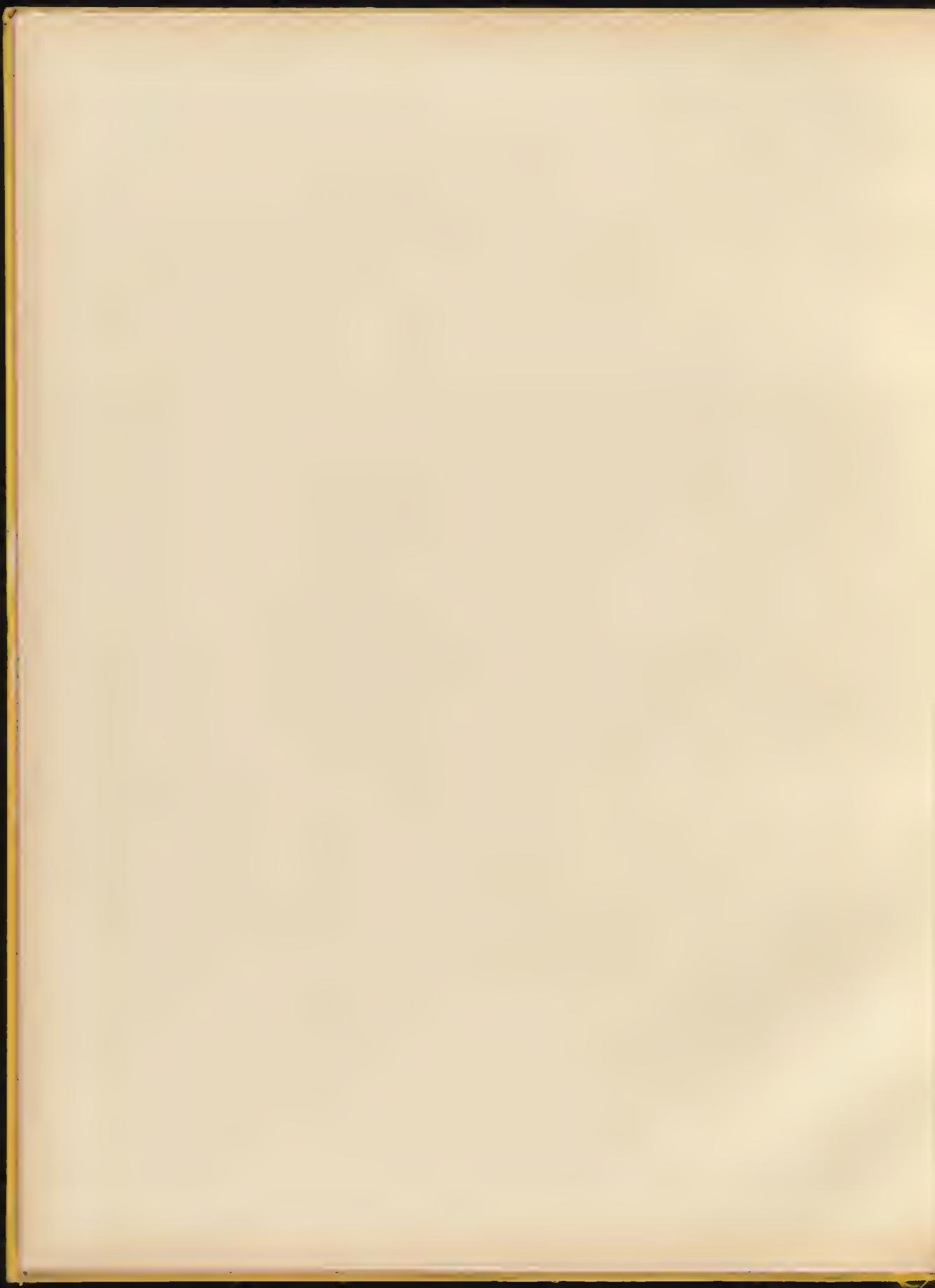
the polymerization is about 50%

at 50°C and 10°C .

W.Y. LEE
K.W. YEH
S.Y. LEE

CHANG-HEE LEE
JAE-JAE KIM
JAE-JAE KIM
JAE-JAE KIM
JAE-JAE KIM





double fish, lozenges, and "cash"; and of panels containing landscapes with temples on the upper segment. LXI.

FLOWER-VASE (*Hua P'ing*), 10½ inches high, of the reign of *K'ang-hsi* (1662-1722), decorated in panels with cobalt-blue of brilliant mottled tone, and in the intervals with floral sprays on an enameled black ground. The body of the vase is decorated with three quatrefoil panels containing vases filled with bouquets of lotus-flowers and reeds, pots of sword-grass, and writing apparatus set on low tables; the neck, with two leaf-shaped panels below, having sprays of chrysanthemum inside, with alternate *swastika* and jewel symbols round the bulb, and with rings of formal foliations round the base and rim. The ground between the panels is filled to with sprays of plum-blossom, painted in delicate green and yellow, relieved by a background of intense iridescent black. There is no mark underneath. LXII.

SAUCER-SHAPED DISH (*Tsch*), of delicate eggshell porcelain, decorated with brilliant enamel colors of the *Yung-ch'ing* period (1723-35). The graceful figure, supported by a scrolled bank of many-colored clouds, represents one of the female divinities of the Taoist cult, as shown by her attributes, and seems to be *Ho Hsien-ku*, the virgin member of the hand of immortals who, the story says, occasionally appears to her worshippers in a cloud of diverse colors. The goddess is dressed in long, flowing robes, with a short cloak of lotus-leaves thrown across her shoulder, and a long black scarf with the ends floating loosely down, and has her jet-black hair ornamented with a pink flower; a pilgrim's gourd hangs suspended from her girdle, and she carries in her hands a large blue jar, tied round with pink silk, containing doubtless, the beverage of immortality—the magic *elixir vitae*. LXIII.

QUADRANGULAR VASE (*Fang P'ing*), 13 inches high, with vertical openwork railings of scrolled outline projecting from the four corners, richly decorated in enamel colors, with gilding, of the *Ch'ien-lung* period (1736-95).

The vase is decorated with foliated panels framed in a blue ground brocaded with bats in gold. The large oblong panels on the body are painted on a white ground with landscape pictures of the four seasons. The picture representing spring is a mountain scene, with temples half hidden by trees, and a river spanned by a plank bridge on which a traveler is standing, admiring the peach-trees with their pink blossoms; a *Prunus japonica* is flowering near a temple, and the willows on the river-bank are clad in the rich verdure of spring. The summer scene is a similar picture, with pines and poplars in full foliage and reeds waving over the water. The picture of autumn, seen in the illustration, has also a mountain background, with temples and pillared pavilions on the shore of a river swollen by the torrents of the rainy season, and foliage showing bright autumnal tints. A snow scene follows for winter, even the fisherman seated in his boat in the foreground being covered with snow, and showing out white upon the sepia-tinted water. A grove of pines surrounds the temple buildings; all the other trees are bare, sketched in the same neutral shades that darken sky and water.

The neck of the vase has four small square panels filled with colored clouds. The shoulder is decorated with bands of conventional floral scrolls issuing from the mouths of two bats displayed upon a yellow ground. The borders and the openwork railing are enameled of soft coral-red, overlaid with gilded scrolls, succeeded by bands of blue with scrolls of gold peonies round the upper and lower rims. The seal underneath, penciled in red on a white panel reserved in the middle of the pale-green enameled grounds, which characterize the finest imperial porcelain of this period, is *Ta Ching Ch'ien lung nien chi* —i.e., "Made in the reign of Ch'ien-lung (1736-95), of the Great Ch'ing [dynasty]" LXIV.

FLOWER-VASE (*Hua P'ing*), of graceful ovoid shape, with tapering neck and expanded rim, enameled with a pure monochrome glaze of delicate citron-yellow tint. The yellow ground is interrupted on both sides of the

vase, to be decorated by little pictures sketched in sepia upon a white ground. The pictures are represented as if painted upon scrolls, partially unrolled so as to show the brocaded mounts at the sides; one is a mountain landscape with a pilgrim in the foreground on the bridge leaning upon his staff, the other a rustic scene with a cottage in front. The rim of the lip and the interior of the mouth are white, with a tinge of green, and the foot of the same color, underneath, with no inscription. It is a choice specimen of a monochrome glaze which seems to have been produced in such perfection only in the reign of *Yung-ch'ing* (1723-35). LXV.

SAUCER-SHAPED DISH (*Tsch*), of eggshell porcelain decorated with brilliant enamel colors of the *famille rose* and gilding. The motive of the decoration is a screen fan, laid down, as it were, in the dish upon a bed of flowers. The screen is painted with the picture of a pheasant perched upon a rockery, with daisies and grass and a branch of *shan-ts'ung* berries in the background. It has a curved bamboo handle tinted red, gilded mounts, and black tassel attached by silken cords. The flowers are sprays of peony and chrysanthemum, displayed in bright colors upon the sepia ground of diapered pattern, which is seen lining the rest of the interior of the dish. The rim is encircled by a wavy band of conventional floral sprays studded with alternate peony and chrysanthemum flowers, penciled in sepia and filled in with gold. Period, *Yung-ch'ing* or *Ch'ien lung*, (1723-95). LXVI.

BOWL (*Pan*), molded after a characteristic design of the reign of *Yung-ch'ing*, with spreading sides and a gently everted rim nicked at regular intervals in six places. Of eggshell texture and marvelous transparency, it has, in addition to the painted decoration, a complicated pattern molded in relief in the paste inside, consisting of an interlacing scroll of lotus lifting up eight blossoms to support the eight Buddhist emblems of happy augury (*pa chi hsiang*), which form a circle round the rim of the bowl, surrounded by waving fillets; this ornamentation, too fugitive to be illustrated, has the effect, under transmitted light, of watered satin or water-marked paper. The decoration, painted in coral-red over the glaze, consists of nine four-clawed dragons—two pairs inside and two outside—spreading round the sides in pursuit of whirling jewels, all enveloped in forked flames, and the ninth coiled in a ring in the bottom of the bowl. This is one of the exclusive designs sacred to the emperor, and the dragons are all four-clawed, a special mark of the *K'ang-hsi* period (1662-1722), to which this bowl belongs. It is thinner and more perfect in technique than a *Ch'ien-lung* bowl, with a glaze of softer tone, although not so brilliant nor so vitreous in aspect, and is of the same style and date as the vase figured in Plate XXVIII. LXVII.

1. RICE-BOWL (*Fen Wan*), 7½ inches in diameter, of the *K'ang-hsi* period (1662-1722), artistically decorated in shaded blues, with a lake scene, a group of storks standing in a clump of lotus, rocks and paniced reeds in the background; a medallion of lotus-flowers is painted inside in the bottom of the bowl, and a band of sprays of the same flower round the inner rim. The mark underneath is a six-spoked wheel encircled by a waving fillet with dots, simulating a flower; an identical mark occurs on a brilliant "hawthorn-spray" plate in the collection dating from the same period.

2. WATER RECEPTACLE (*Sui Ch'ing*), 2½ inches high, for the writing-table, in the form of an ordinary teapot, decorated in soft-toned blue under a cracked, soft-looking *fei-ting* glaze of ivory-white tint. It is decorated with the paraphernalia of the scholar: a censer, a book, and a water-pot with ladle inside on a palm-leaf, in front; a lyre in its brocaded case and a *ji-i* scepter tied with fillets, behind; and with four symbols on top—a musical stone, a Buddhist wheel, a lozenge, and a "cash"—and two on the cover, with cloud scrolls between the symbols. The mark underneath is *yu*, "jade," the period that of *K'ang-hsi*. LXVIII.

3. MINIATURE VASE (*Hsiao P'ing*), 3 inches high, delicately painted in blue, the depressed bulging body covered with interlacing scrolls of Indian lotus, the neck, which is marked near the base by a prominent white ring, encircled by conventional bands of spiral and triangular fret and foliated design respectively. The mark underneath, in well-written characters, penciled inside a double ring, is *Ta Ming Hsian tè nien chik*—i. e., "Made in the reign of Hsian-té (1426-35), of the Great Ming [dynasty]."

LXVIII.

PLATE (*P'an tsu*), 10 $\frac{1}{2}$ inches in diameter, painted in underglaze cobalt-blue of lighter and darker shades, in the free, artistic style and tone of coloring characteristic of the *K'ang-hsi* period (1662-1722). The interior of the plate is decorated with a four-clawed dragon emerging from the waves with flames proceeding from its shoulders and flanks, while two fishes, one a carp, are swimming in the water which covers the ground with curling crest, dotted with foam. The border of the plate is encircled by scrolled waves; its under surface is ornamented round the rim with six emblems tied with fillets, including a couple of books, a round jewel, a diamond (*fang shing*), an umbrella, a conch-shell, and a palm-leaf. The mark underneath, inscribed within a double ring, is *Ta Ming Ch'eng-hua nien chik*, "Made in the reign of Ch'eng-hua, of the Great Ming [dynasty]," but the form and style of decoration indicate certainly the reign of *K'ang-hsi*. The fabled metamorphosis of the "Fish Dragon" (*Yü Lung*) is symbolic of the scholar's success at the state competitive examinations.

LXIX.

BEAKER-SHAPED VASE (*Hua Kue*), 17 $\frac{1}{2}$ inches high, of solid material and somewhat archaic form, with a flat base not glazed; decorated with etched borders and painted blue designs, executed in the style of the *Wen-H* period (1573-1619). Three bands of wavy conventional scrolls, lightly etched in the paste under the glaze, encircle the vase so as to divide its surface into two parts, which are decorated in brilliant cobalt blue of shaded tones. The body represents a combat between a tiger, the king of land animals, and a dragon, prince of the powers of the air. The tiger is in the foreground, crouching upon the reedy bank of a lake, from the waves of which a dragon has just emerged and is seen approaching on the right, with its huge scaly form half hidden by clouds; rocks and clouds fill in the background. The neck of the vase is painted with a rocky landscape with palms rising in the background; a *ki-lin* is seated in front, with flames issuing from its throat and body, indicative of its supernatural attributes; it has a scaly skin, a two-horned dragon's head, the hoofs of a deer, and the spreading tail of a lion. A pheasant is flying in the air above.

LXX.

OVOID VASE, of the Buddhist form, called *Kuan Yin Tzu*, because it resembles the ritual vase carried by the goddess of Mercy, 18 inches high, decorated in shaded tones of brilliant blue, in the characteristic style and coloring of the *K'ang-hsi* period (1662-1722).

The body of the vase displays the grotesque forms of three lions of the traditional Chinese type, sporting with broadened balls, the wheel-like balls being tied with broad fillets, which fill in all the intervals with their spirally waving folds. The neck of the vase, marked with three ribs faintly worked in the paste, is painted in blue with an encircling band of "scepter-head" ornament above a light ring of spiral fret. The mark underneath is a large double ring, penciled in blue, such as frequently occurs at the time referred to, when the potters were forbidden to use the imperial title. This decorative motive is always called *Shih-tzu fun hsu chiu*, "Lions sporting with broadened balls," and the lions, by a pun on the word *shih*, which also means "generation," are often said to be symbolical of three generations of the same family. The original ecclesiastical signification of lions guarding the sacred wheel of the Buddhist law seems to be quite forgotten, although one can almost detect the spokes of the wheel in the picture before us.

LXXI.

TALL VASE (*Hua Kue*), 33 inches high, of archaic form, with six prominent serrated ridges projecting vertically from the bulging center, and extending down to the gently spreading foot, and two handles fashioned in the shape of grotesque lions' heads, channelled for rings, on the neck. It is painted in cobalt-blue of characteristic tone, under a rich intorous white glaze slightly tinged with blue. The decoration consists of conventional scrolls of peonies arranged in vertical panels. A band of sea-waves stretches round the base, two undulating rings of foliated scrolls define the borders of the body, a band of sacred *ling-chih* fungus winds round the shoulder, and two horizontal bands of conventional ornaments mark the borders of the neck. Inside the mouth there are two encircling bands of formal flowers, succeeded by a ring of palmetted design pointing downward. The mark, inscribed in a framed panel near the upper border, is *Ta Ming Wan tè nien chik*—i. e., "Made in the reign of Wan-li (1573-1619), of the Great Ming [dynasty]." The bottom is unglazed.

LXXII.

VASE (*P'ing*), of gracefully elongated ovoid form decorated in brilliant blue, in the style and coloring of the best *K'ang-hsi* period (1662-1722). The picture represents, apparently, a dramatic scene. A traveler in official dress is kneeling in the foreground on a river-bank, to which the boat is moored from which he has just landed, his umbrella and bundle thrown on the ground near. A martial figure stands in front with his hand upon the hilt of his sword, the hero of the piece, indicated by the long pheasant-plumes in his helmet, who is attended by two soldiers armed with long halberds. The background is filled in with rocks and waving willows, enveloped in clouds of mottled blue. The neck of the vase is painted with a few light sprays of bamboo. The mark underneath, penciled in blue within a double ring, of *Ta Ming Chia ching nien chik*, "Made in the reign of Chia-ching, of the Great Ming [dynasty]," is evidently fictitious.

LXXIII.

VASE (*P'ing*), 10 inches high, with a decoration of floral bands and ornamental borders, worked in slight relief in the paste, under a monochrome glaze of pale grayish-blue color, derived from the native cobaltiferous ore of manganese. This is the *Ch'en-hsing*, or "sky-blue," of Chinese ceramists, which resembles somewhat in tint the turquoise glaze illustrated in Plate XLV, although this is, on the other hand, derived from copper, and differs from the cobalt glaze in being minutely crackled. The decoration consists of conventional scrolls of peonies round the body, with a band of false gadroons below and a border of scrolled "scepter heads" above. The rim of the foot is encircled by a continuous rectangular fret, and the shoulder is defined by a chain of similar design. The neck has a ring of palmations, alternately longer and shorter, ascending from the base. The rim of the lip is marked with a line of brownish-yellow color. The foot is enameled underneath with the same grayish-blue glaze as the vase, without any inscription. It may be attributed to the early part of the *K'ang-hsi* period (1662-1722).

LXXIV.

CRACKLED TURQUOISE FLOWER-POT (*Hua P'tao*), of rectangular outline and oblong section, with the rim incurved, resting upon four scrolled feet. The interior is strengthened by six vertical ribs; the bottom is perforated by two round holes. It is enameled outside with a rich translucent glaze of deep turquoise tint, which is minutely crackled throughout with a network of well-defined lines. The interior and the under surface both for the most part unglazed, exhibit a paste of whitish texture resembling that of the vase figured in Plate LXXXIV, and this flower-pot is also to be referred to the *Ming* dynasty. It is probably a production of the reign of *Wan-li* (1573-1619).

LXXV.

VASE, WITH COVER (*Kai P'ing*), one of a pair, of broad ovoid shape, composed as it were, of two vases coalesced into one, with the fine junction indicated by vertical grooves, surmounted by a double composite cover crowned by two gilded knobs. It is painted in the finest enamel colors with gilding of the *Ch'en-hsing* period, tones of red

predominating, and is a brilliant example of the *famille rose*. The body of the vase is filled with groups of playing boys painted upon a translucently white ground. On one side there is a group of children playing upon musical instruments, and carrying branches of peach-blossom, gathered round three goats, the special emblem of the creative energies of spring, indicated by the punning name of the design, "San yang fu tai." On the other side the boys surround a central figure holding a vase from which a cloud is issuing as it unfolds to display five flying bats, symbols of the five kinds of happiness. The receding neck and the hollow of the foot are filled with broad bands of ruby-red, with the *rose-de-terre* ground etched with scrolls and overlaid with chains of symbols painted in colors, fringed with narrower bands of yellow and sepia color diapered with flowers. The cover has a similar scrolled ground, with foliated rings round the knobs. The base, enameled pale green, is inscribed, in overglaze blue, with one line of an antique "seal" characters, reading *Ta Ch'ing Chien lung nien chih*, "Made in the reign of Chien-lung (1736-95), of the Great Ch'ing [dynasty]."
LXXVI.

VASE (*Tsuu*), modeled in the form of an ancient sacrificial wine vessel of the *Han* dynasty, with encircling bands worked in slight relief in the paste, and three solid handles fashioned in the shape of rams' heads projecting on the shoulder. The glaze with which it is enameled is of grayish tint, crackled throughout with a close network of reddish-brown lines. Upon the shoulder of the vase, where the glaze is thicker, it is pale blue, and the crackled reticulation becomes almost colorless; also upon the spreading rim of the foot, where the conditions are similar. The same crackled glaze extends into the interior of the vase, and invests the base, which is marked in the middle, under the glaze, with the "seal" in dark cobalt-blue, inscribed *Ta Ch'ing Chien lung nien chih*—i. e., "Made in the reign of Chien-lung (1736-95), of the Great Ch'ing [dynasty]."
LXXVII.

VASE (*P'ing*), enameled with a monochrome glaze of green of the color of cucumber-rind (*the kua-p'i lu* of Chinese ceramists), minutely and uniformly crackled throughout. The glaze exhibits an undulating surface, and the green color takes on a mottled aspect in places, becoming slightly paler on the shoulder in one spot which happens to be more thinly covered. The finely crackled or *ruitui* surface of this bottle offers a typical example of the *yu tsai yu*, or "fish-roe crackle." The foot is invested underneath with a similar crackled green enamel. The upper rim is touched with brown, which is concealed in the illustration by the ebony stopper. Period, *Chien-lung* (1736-95).
LXXVIII.

VASE (*Tsuu*), modeled after an archaic bronze form, with bulging body, upright rim, and two tubular handles. Composed of grayish paste, it is invested with a thick brilliant enamel of translucent emerald-green, uniformly crackled with a network of brown lines. Reflected light produces a marked iridescent effect, which the artist has indicated in the illustration. The enamel, which thins to a straight edge toward the foot, is stained below by a line of olive-brown at the point of junction with the ferruginous paste. The foot, unglazed underneath, and showing the circular marks of the wheel, is of dark color, almost black.
LXXIX.

TALL VASE (*P'ing*), 18½ inches high, enameled with a monochrome glaze of very dark olive color, becoming black in some parts where the glaze is thickest, as it collects, for instance, upon the shoulder and round the edge of the foot. It was originally richly decorated in gold, with a pair of dragons rising into the air from the sea, traces being still visible, on close inspection, of sea-waves below, and of the forms of large four-clawed dragons pursuing jewels in the midst of clouds, extending over the bulging body and slender neck of the vase. Although there is no mark inscribed underneath, the characteristic shape, coloring, and decorative style all indicate the reign of *K'ang-hsi* (1662-1722).
LXXX.

VASE (*P'ing*), 12 inches high, with a bulging body and a solid circularly rimmed foot enameled with a brilliant *Kua-p'i lu*, or "cucumber-green" glaze, minutely crackled throughout. The color ranges from apple-green to dark olive, the surface of the vase being vertically streaked with deep mottled tints of olive, where the glaze has collected as it ran down in the furnace. The same glaze extends down inside the mouth, but the foot is unglazed and has no mark inscribed underneath. If not older, it is an early specimen of the reign of *Chien-lung* (1736-95). The lip is mounted with a silver collar.
LXXXI.

VASE (*P'ing*), 17 inches high, bottle-shaped, with bulging body and wide neck, painted with a floral decoration of shaded black, invested with a monochrome iridescent glaze of deep camellia-leaf green. The decoration consists of a boldly designed picture of peonies, with sprays of other plants growing from rocks in the foreground, and a single leaf in gray behind. It has run in some parts so as to be hardly visible under the overglaze, which pale above, collects as it flows down the vase in unctuous masses, becoming of wonderfully deep, metallic-like luster where it absorbs and minglest with the black underneath. The rim, which has been broken, has been mended in Japan with gold lacquer. The foot is enameled pale green underneath, with no mark attached. The specimen belongs to the reign of *K'ang-hsi* (1662-1722), which is famous for the variety of its green glazes, one of which is called *she-p'i lu*, or "snake-skin green," because it resembled, in its deep luster, the beautiful iridescent hue which distinguishes the scaly skin of some serpents.
LXXXII.

VASE (*P'ing*), 15 inches high, with a globular body poised upon a swelling recurred foot, having a pair of dragons incised in the paste under a monochrome glaze of "eel-skin yellow" (*shen-yu huang*) of the reign of *K'ang-hsi* (1662-1722). The dragons, of the typical four-clawed design of the period, are represented in pursuit of the jewel of omnipotence, a disk with spiral center emitting rays of effulgence; the form of one is half concealed by the rolling waves which are engraved round the base of the vase; the other is fully displayed in the midst of etched scrolls of clouds and forked flames, filling all the intervals. The investing glaze, of yellowish-brown tint, deepens into olive-brown to enhance the effect of the incised decoration, and collects in brown drops as it runs down over the rim of the foot. The base is coated underneath with the same glaze. The tints resemble precisely those of the *shen yu*, the common brown eel of north China; the glaze was introduced into the imperial manufactory by Tsang Ying-hsuan, who was sent to *Ching-te-ch'en* by the Board of Works in the year 1683.
LXXXIII.

VASE (*Tsuu*), 9½ inches high, of somewhat archaic form and design, with the details of the decoration worked in relief in the paste and finished with the graving tool.

The body is encircled by a belt of rings connected by double links, between two lines of rope pattern; a ring of studs surrounds the base between similar lines of rope, and there is another ring of studs at the top above a single rope line. An interrupted chain of rectangular fret defines the base of the neck, and the everted lip is ornamented with a chain of the same fret; the lower part of the neck has a band of spiral foliations embossed with studs. The vase is enameled with a crackled glaze of the deep turquoise tint that is called by Chinese ceramists *kung chiao lu*, or "peacock-green," which enhances the effect of the relief decoration by the brilliant play of its richly mottled tints, varying according to the depth of the glaze. The interior of the mouth, and the foot underneath, are invested with the same turquoise glaze. There is no mark, but the solid, very white paste and the general technique resemble those of the imperial turquoise bowls and plates of the *Ming* dynasty, which are usually marked, so that this vase must be referred to the same period.
LXXXIV.

ROBIN'S-EGG GRAY VASE (*P'ing*), 10 inches high, of egg-shaped outline, with an archaic dragon modeled in full relief, with openwork, upon the shoulder of the vase, so as to

envelop half of the rim of the circular mouth with its coils. It is two-horned, with indistinct claws and a bifid, spirally curved tail, like the *ch'ih-lung* of ancient bronzes. The dragon is colored maroon on a gray ground; the vase is invested with a thick glaze of bluish-gray tone, flecked with copper-red spots and streaks of mottled maroon tints.

The rim of the foot is iron-gray; the middle is plastered with a yellowish-brown enamel, covering the seal, which is impressed underneath the paste, inscribed *Ts'ing Yung-chêng nien chih*, "Made in the reign of Yung-chêng (1723-35), of the Great Ch'ing [dynasty]."
LXXXV.

VASE (*P'ing*), 7½ inches high, of depressed, bulging form, with a pair of handles projecting from the shoulder fashioned in the shape of lions' heads with rings in their mouths. It is enamelled all over with a pell-mell glaze of grayish celadon color, cracked with a wide reticulation of brownish-red lines, connected by a few superficial colorless lines within the meshes. The foot is invested underneath with the same cracked glaze, so as to leave the rim uncovered, which is tinted iron-gray. The upper rim and the handles are touched with brownish-red.

There is no mark. It is probably a production of the Yung-chêng period (1723-35), emulating the ancient *Kao* or *Sung* dynasty, which is described as having had iron-colored feet and copper-red mouths.
LXXXVI.

VASE (*P'ing*), of ovoid form, swelling toward the shoulder, which is defined by a line in slight relief as it recedes into the neck. The thin lip of the gently flaring mouth is encircled by a ring of black enamel, and the two solid handles which project from the sides of the vase, modeled as grotesque lions' heads and perforated for rings, are invested with a brilliant bronze-black glaze of metallic aspect. The rest of the surface is enamelled with a bright yellow monochrome glaze of slightly greenish tint, cracked throughout with a fine network of superficial lines (*truite*). The foot is invested with the same glaze. Period, *Ch'ien-hung* (1736-95).
LXXXVII.

FURNACE-TRANSFORMATION VASE (*Yao Pi'en P'ing*), of hexagonal section, with two open looped handles projecting from the neck, roughly fashioned in the shape of elephant's heads. The enamelled surface superficially cracked with a wide reticulation, exhibits a mottled investment of olive-brown, overlaid with thick splashes of brilliant crimson shades streaked with purplish grays, produced by varied oxidation of the copper silicates of the glaze as it ran down in the kiln in massive drops. The inside of the mouth shows the substratum of pale-green tint, flecked with a few faint spots. The foot is of mottled olive-color, leaving a broad rim unglazed, where the dark, yellowish orange of the paste is exposed. Period, *Ch'ien-hung* (1736-95).
LXXXVIII.

DOUBLE-GOURD VASE (*Hu-lu P'ing*), of *Fen-Ting* porcelain, with a grayish-white paste of fine texture, and an ivory-white glaze of purest translucence, delicately cracked throughout with a wavy network of light brown lines. The decoration, worked in the paste in slight relief, consists of two broad bands of floral scrolls, composed of sprays of the lotus, peony, and lily, designed in a conventional or idealized style, with formal borders of gadroon bands and "scepter-head" scrolls, and a girdle of rectangular, interrupted fret round the waist. The base is invested with a similar cracked glaze. It is an admirable specimen of perfect beauty and finish, to be referred, probably, to the *K'ang-hsi* period, when the potters of Ching-té-Chén emulated, and surpassed, the makers of the ancient *Ting-chou* ware of the *Sung* dynasty.
LXXXIX.

FLOWER VASE (*Hua P'ing*), of fine form and finished technique, with molded and chiseled designs invested with a white glaze of perfect purity and translucence. The body is ornamented with a broad band worked in relief, composed of a pair of the archaic, one-horned, lizardlike dragons called *ch'ih-lung*, winding through interlacing scrolls of the miraculous fungus of longevity (*ling-chih*). This is

succeeded above and below by an etched band containing symbols encircled by waving fillets, with cloud scrolls in the intervals, the symbols represented being a pair of rhinoceros-horn cups, and the *feng shêng*, or double lozenge, above, the conch-shell and the palm-leaf below. Round the lip a ring of triangular fret is lightly etched. There is a mark of the *Sung* dynasty pencil'd on the foot in underglaze blue—*Hsuan ho nien chih*—i.e., "Made in the period Hsian-ho (1119-25)," a time when the productions of Ching-té-Chén are said to have rivaled the finest white jade. This piece, however, is a reproduction, and, from its perfect technique, is to be attributed to the reign of *K'ang-hsi* (1662-1722).
XC.

VASE (*P'ing*), of white *Fen-Ting* porcelain of the *K'ang-hsi* period (1662-1722), with a rich, pellicul glaze of pure tone, cracked with a wide network of superficial, colorless lines. The characteristic translucence of the surface is well represented in the illustration. The foot is enamelled underneath with a similarly cracked glaze, and has no mark attached.
XC.I.

BOTTLE-SHAPED VASE (*Hua P'ing*), enamelled with a monochrome coral-red glaze of perfect purity, displaying a remarkably uniform vermilion tint. The lip is defined by a line of white. The foot is coated underneath with a white glaze of greenish tint, leaving exposed a ring of pale glaze of reddish color. There is no mark attached; it belongs, probably, to the *Ch'ien-hung* period (1736-95).
XCII.

VASE (*P'ing*) 15½ inches high, with a bulging body and slender cylindrical neck, exhibiting the soft cobalt blue glaze of mazarin that in its most brilliant tone of coloring.

There is no mark underneath, but the vase, without doubt, is to be referred to the reign of *K'ang-hsi* (1662-1722). The process of *ch'au ch'ing*, or "insufflation of the blue," on the unburned clay before glazing is fully described by Père d'Entrecolles in his second letter written from Ching-té-Chén in the year 1722.
XCIII.

ANCIENT CHUN-CHOU FLOWER-POT (*Hua P'ao*), 8 inches across, of depressed globular form, with slightly spreading feet, perforated at the bottom with five holes. The bowl is enamelled with a rich glaze of finely mottled aspect, in which the prevailing tone of bluish gray is flecked with purple and crimson spots; it becomes stone-gray on the upper rim, and is broadly splashed with crimson at the back near the foot, where it has run down more thickly. In the hollow of the foot is a brown of olive tint. The paste, where it is exposed at the top, shows the material to be a dense, hard stoneware of yellowish tint. The upper rim is mounted with a wooden collar, and the stand is also elaborately carved in rosewood, and incised underneath with the cyclical character *chi*, indicating that it came from the imperial collection at Peking, where the stands are marked in this way. There is a companion flower pot in the collection, of the same size and shape, enamelled with a glaze of darker tint, and more thickly flecked with crimson, passing into purple. They are both specimens of *Chun-Yao* from the *Chia-chou* potteries of the *Sung* dynasty. Modern reproductions of the *Ch'ien-hung* period are distinguished by the finer and whiter texture of their paste and by a more finished technique.
XCIV.

TALL IMARI VASE (*Hanaseki*), 23 inches high, of cylindrical, beaker-shaped form, swelling into a prominent ridge near the foot, and flaring above at the mouth. It is decorated in blue and white in combination with enamel colors and gilding. The floral ground, painted in blue with interlacing sprays of peonies, is interrupted by two long panels of foliated outline, which contain flowers growing from rocks, painted in enamel colors upon a white ground. The blue floral ground is overlaid with fillets of deep vermilion-red tied in bows which inclose flowers, and the foot of the vase is encircled by a ring of foliations filled with stiff upright flowers. The inner rim of the mouth is decorated in plain blue with a band of peony sprays; the foot is glazed white underneath, with no mark inscribed. Period, 1650-1700.
XCV.

PLATE CXI

JAPANESE JONIC BLUE AND
WHITE JAR

WATER-JAR (Midzu-sashi) of Edo-ware porcelain,
of bowl-like form with up-right sides; of circular section below,
it becomes gradually quadrangular,
with rounded corners toward the upper rim. It is decorated with bamboo
painted in underglaze cobalt-blue,
shaded in soft tones of greyish tint; a
small clump of bamboo rises in front,
with three pointed stems, from which
branches of foliage spread over the
body, while the other side is painted
with a hanging spray of foliage ex-
tending along the upper rim.

Date, 1750-1800

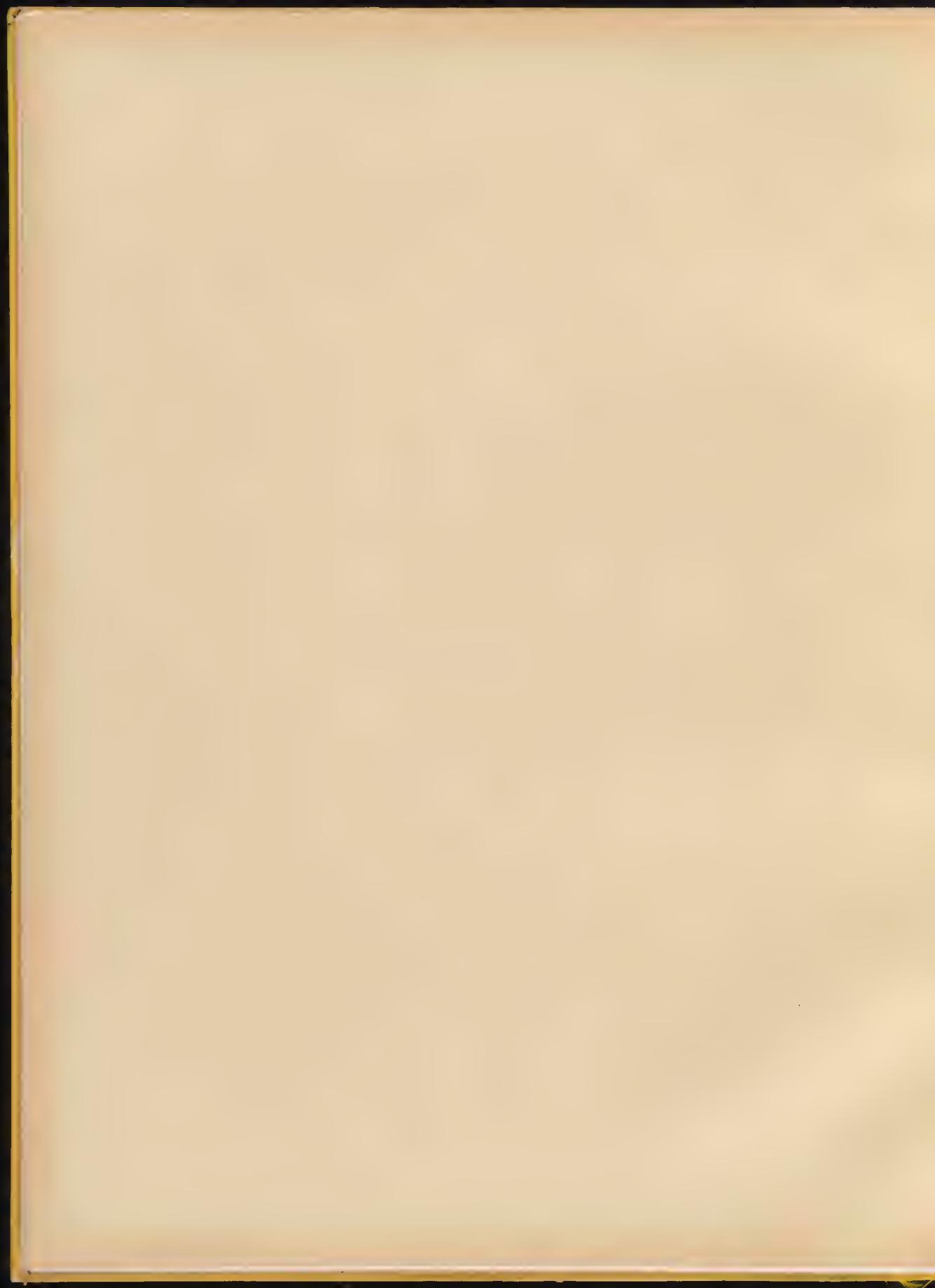


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STATUETTE, of Tokyo porcelain invested in white enamel, with the face and right hand reserved *en biscuit*, representing the famous general and statesman, Takeuchi no Sukune, who was the leading spirit in the celebrated Korean expedition under the Empress Jingo, and prime minister under three succeeding emperors, and who is said to have attained the great age of two hundred and fifty years. The figure is boldly modeled with bearded face and beetling eyebrows, the furrowed brow surmounted by a winged hat of ancient Chinese style. The flowing robes are brocaded with dragon scrolls and ornamental borders worked in relief under the glaze, and the figure of a stork flying among clouds is embazoned on the breast. The right hand is lifted up as if grasping the official badge of his high rank. The mark incised underneath is *Da Nippon Tokyo Enouye Riosai teukuru*—i.e., "Made in Great Japan at Tokyo by Enouye Riosai." It is said to have been specially made for the Philadelphia Centenary Exposition.

1. "OLD JAPAN" IMARI SAKE-BOTTLE (*Tokuri*), of square section, with a bulging body gracefully tapering upward to a slender neck, ending in a square thickened mouth. Invested with a glaze of pure ivory-white tone; it is decorated in a formal archaic style with floral designs painted in delicate enamel colors, with gilding on the four sides of the body with a greenish tint, bearing red and gilded blossoms, alternating with a conventional spray displaying three bunches of starlike flowers; the neck with long, folded panels of floral scrolls relieved by coral-red and white grounds. The base is flat and unglazed underneath, showing a fine paste of finished technique; the date would be *circa* 1650.

2. "OLD JAPAN" IMARI SAKE-BOTTLE (*Tokuri*), of circular section, with an ovoid body and a long, slender neck with everted lip, decorated in a bold, free hand, after the Chinese style of the *Wan-li* period, partly in cobalt-blue of two shades, painted *sur biscuit* partly in overglaze enamel colors, with profuse gilding. A rocky outdoor scene is represented with two aged figures in Chinese costume in the foreground, one carrying a crooked staff, standing under the trees; the rocks are clad with bamboos, and there are palms rising in the background, and an open rockyery with peony shrubs beside it. No mark underneath. Period, about 1700.

3. "OLD JAPAN" IMARI VASE (*P'ing*), 25 inches high, painted partly in cobalt-blue, partly in enamel colors with lavish gilding. It is decorated with panels containing pictures painted upon a white ground, irregularly distributed upon a blue ground richly brocaded with flowers. Two large panels, of indented oval outline, contain identical pictures of landscapes, executed in conventional Chinese style, with lake scenes and waterfalls, temples and pagodas; two minor panels, which they partly hide, are filled with drooping wistaria-flowers; and the two indented panels below display the same outdoor scene, with a traveler in Chinese dress attended by two boys, one holding a gilded umbrella over his head, the other pointing to a waterfall. The blue ground which covers the remainder of the vase, with the exception of a few floral reserves and a band of white around the shoulder, a deep cobalt color of mottled brilliant sheen, is overlaid with gilded sprays of chrysanthemum-flowers, an occasional blossom of which is penciled in red; the neck is decorated in gold with a pair of three-clawed dragons among clouds and flames; the shoulder is gilded with a band of conventional flowers on white; and chains of spiral and rectangular fret and heavily gilded rims complete the decoration, with small square patches of gold-leaf applied at irregular intervals inside the mouth.

There is no mark underneath. The vase dates from the middle of the seventeenth century, and is a fine example of the richly ornamented porcelain produced in Japan at this time for export to Europe.

4. "OLD JAPAN" IMARI SAKÉ-POT (*Chōshi*), of hexagonal form with rounded top, the handle of which is the over-

arching scaly body of a dragon, which protrudes its head through the side of the pot to form the spout. The dragon, which has a two-horned head and four-clawed feet, with red flames proceeding from its flanks, is modeled after the Chinese type. The enamel colors used in the decoration are deep "iron-red," overglaze blue of greenish tint, pale green, and gold. The top of the sake-pot, being the firmament in which the dragon is disporting, is gilded with cloud scrolls and flames upon a red ground; the cover is painted with similar designs and crowned with a floral knob. The six panels are enameled with grounds of different color; the central panels at the front and back have a circular medallion reserved in the middle of the red ground, which contains a gilded floral crest; the side panels display the three jewels of Buddhistic lore enveloped in flames, and two identical pictures of crested sea-waves and distant hills. The feet are three floral buttons. There is no mark, but the date would be about 1750.

5. TEACUP (*Chō-sans*), of Satsuma faience, covered with a finely cracked glaze of pale, mottled-brown tint, invested round the upper rim with a line of light olive-brown, which runs down inside the lip in deep, colored drops, becoming almost black. This rare example of Satsuma decorative treatment is referred to the middle of the eighteenth century.

6. FLOWER-VASE (*Hana-ire*), of Satsuma faience, modeled in the form of a four-jointed beaker, and chastely decorated in soft colors with gilding. It is molded with a prominent ring encircling the base of the neck above four panels bordered in spiral relief, which spread downward and are painted inside with red peony-flowers encircled by green leaves, all outlined in gold. The rest of the decoration consists of three narrow bands of conventional ornament, filled in with the same three colors—red, green, and gold. Date, about 1800.

7. INCENSE-BURNER (*Kōro*), of Satsuma faience, finely decorated in delicate enamel colors with gilding. The body is divided by bands of spiral fret into three broad panels, which are filled with formal sprays of peonies; conventional foliations surround the shoulder and spread down over the three feet; the neck is encircled by the eight mystic trigrams (*pa kue*) of Chinese philosophy. The dome-shaped cover, decorated with an ornamental band round the rim is perforated by six round holes, and surmounted by the figure of the Chinese lion couchant. The rims, both of the censor and of the cover, are strengthened by a silver casing. Date, close of the eighteenth century.

8. TEAPOT (*Chōshi*), of Satsuma faience, of somewhat archaic design, four-jointed in outline, with a short spout, and overarching handle, invested with a minutely cracked glaze of ivory-white tone. It has been used for sake, and the surface is dulled by wear and stained brownish in some places by the liquid. Period, 1700-1750.

9. VASE (*Hanabiki*), 11½ inches high, of Satsuma faience, ovoid in form, bulging above, with two handles fashioned in the shape of lions' heads projecting from the shoulder. It is decorated with storks flying among clouds, relieved by an intensely black ground, which fills in all the intervals of the decoration. The details are painted with red and green enamel colors in combination with gilding and silverying, some portion of the cloud scrolls being left untouched, so as to show the natural finely cracked surface of the ivory-white glaze. The borders are encircled by ornamental bands of geometrical design, defined by lines of gold. The base is enameled plain black underneath, with no mark affixed. Date, 1800-1850.

10. JAPANESE KUTANI INCENSE-BURNER (*Kōro*), of circular section, with three small feet, enameled with an iron-red glaze of deep vermilion tint, overlaid with gilded and silvered decoration. On the body a three-clawed dragon outlined in gold is winding round the side, above a floor of crested waves painted in silver; a band of lotus-petals, touched in silver with gilded outlines encircles the upper rim. The paste, buff inside, is enameled white round the edge and underneath the foot.

CIII.

2. RICE-BOWL (*Meshi-wan*), of Japanese Kutani ware, enameled with the same deep vermilion glaze, and decorated in colors, including a pale green, in combination with the gold and silver. A conventional scroll of the sacred lotus extends round the bowl, studding it with four formal flowers, bordered above by a broad band of ornamental fret, alternately gilded and silvered below, with a ring of lotus-petals. The foot is red underneath, as well as the lower rim, leaving none of the paste visible; the interior of the bowl is coated with a white enamel of pitted texture. Period of both pieces, about 1750. CIII.

1. JAPANESE KUTANI RICE-BOWL (*Meshi-wan*), enameled with a monochrome iron-red glaze of deep vermilion tint, with gilded rings to define the borders, and decorated in gold and silver, with a pair of phoenixes with long, trailing tails, traversing scrolls of the mountain peony wound round a paling, indicated conventionally in the intervals. The rim of the foot is painted with lozenge-shaped symbols, separated by light scrolls of clouds. The foot is red underneath, the interior of the bowl a greenish white. Date, about 1750.

2. JAPANESE KUTANI RICE-BOWL (*Meshi-wan*), of thin, translucent porcelain, with the interior molded in the style of ancient Chinese *Ting-chou* ware, with sprays of lotus, chrysanthemum, aster, and other flowers inclosed in panels, six of foliated outline surrounding the circular panel beneath, and with an encircling chain of rectangular fret—all molded in slight relief under glaze of pale celadon color. The exterior of the bowl is decorated in enamel colors, with gilding, with four round medallions containing phoenixes, alternately green and gilded, in a red ground, and with floral designs in the intervals, connected by a network of beaded strings hung with symbols and tassels. The foot is enamelled red underneath, with a white rim; the lip is strengthened by a silver collar. Period, 1700-1750. CIV.

"OLD JAPAN" IMARI INCENSE-BURNER (*Kōrō*), modeled in the form of a rounded bowl, mounted upon three small scrolled feet, with two molded handles projecting from the shoulder, fashioned in the shape of grotesque lions, and a cover fitting inside the rim of the bowl, surmounted by an elaborate superstructure, delicately modeled in openwork relief, consisting of a hollow chestnut-tree with prickly fruit upon it, burst open so as to show the gilded nuts inside, and having a spray of chrysanthemum and a bunch of scarlet berried fruit attached. The rim of the bowl is encircled by a band of fret; the surface, as well as that of the neck, is ornamented with floral scrolls on a vermilion-red ground. This floral ground is interrupted, on the bowl, by panels of dentated outline, which are painted in delicate enamel colors, green, buff, pale purple, red, and gold; a broad panel in front with the picture of a mountain scene, with two aged figures in Chinese costume resting under a spreading pine; two panels, side by side, at the back, one containing peonies growing behind a reed fence, the other a rockery and a blossoming plum-tree. The foot is only partially glazed underneath, with no mark attached. Period, about 1700. CV.

JAPANESE IMARI HANGING CENSER (*Kōrō*), of regular oval form, with a gilded loop-handle at the top for suspension, and an opening of indented oval outline in front for the introduction of the incense, which is closed by a movable silver lid, pierced in the middle with a *kirī-mon*, or Paulownia crest. The censer is decorated outside, in shaded vermilion-red and gold, with panels of brocaded design, both on the front and back, which are decorated with jewels emitting effulgent rays poised upon clouds, and with cloud scrolls, outlined in gold upon a mottled red ground. The panels hang from dragons' heads at the upper corners, and are encircled by gilded foliations; the intervening ground is sprinkled with sacred jewels and conventional flowers. Date, about 1700. CVI.

1. SAKÉ-POT (*Gashū*), of Satsuma faience, with a minutely crackled glaze, decorated in enamel colors blue, red, and green—with gilding. Of square outline, with a spout curving upward from below and a scrolled handle, it has a

cover fashioned in the form of a chrysanthemum, and a second ring of petals encircling the rim of the mouth, below a dotted blue band which intervenes. The upper surface of the saké-pot, and the four side panels, are filled with sprays of the fir, plum, and bamboo—the three floral emblems of long life; the panels are framed in blue and studed with gilded flowers.

2. FLOWER-VASE (*Hanabi-ke*), of Satsuma faience, enamelled with a similar finely crackled glaze, and decorated in delicate colors with gilding. The body is covered with gracefully waving sprays of the *Paulownia imperialis*, displaying large conventional flowers; the neck is encircled by formal foliations of pointed shape in two rings, spreading upward and downward. The mottled brown staining of the surface indicates that the vase has been used as a saké-bottle. The two pieces are referred to the same period—the end of the eighteenth century. CIVII.

1. TRACUP (*Chō-mon*), of Satsuma faience, decorated in colors, covered outside with a trelliswork pattern of *crochets* design painted in bright green, outlined with gold, so as to stand out in slight relief upon the white background, which is finely crackled with brown lines. The fretted ground is broken on either side by a badge or crest, the one in front being composed of a double garland of wistaria-flowers, with three leaflets at the top, the other of a formal spray of Paulownia, with a central flower of five florets and lateral flowers of three, springing from three gilded leaves, representing the official and private crests of the owner. Bands of diaper pencilled in red and gold encircle the rims. Date, 1800-1850.

2. FLOWER-VASE (*Hanabi-ke*), of Satsuma faience, of graceful ovoid form, with two handles composed, as it were, of plain and brocaded fillets tied in knots. The surface, of the usual finely crackled texture, is decorated with delicate scrolls of a vine with many colored leaves and curling tendrils. Waving spirals encircle the foot, which is partly gilded, and the rim of the lip is defined by a heavy line of gold. Date, 1750-1800. CIVII.

SAKÉ-BOTTLE (*Tekuri*), of Hirado porcelain, modeled in the shape of a gourd, with a slightly compressed waist, and drawn in above to a small mouth, which is closed by a round stopper. The aperture is tightened by a cap of yellow silk, the fringe of which is seen in the illustration. There is a floral decoration outside, executed in white slip, worked in slight relief, and finished with the graving tool; it consists of sprays of chrysanthemum flowers, intermingled with a few blades and a single penciled head of grass. The investing glaze is of soft, white tone with a tinge of green. There is no mark attached. The date is 1750-1800. CXIX.

1. SAKÉ-BOTTLE (*Tekuri*), of Hirado porcelain, modeled in the form of a vase, with a bulging, globular body tapering into a slender, upright neck. It is decorated in soft-toned cobalt-blue, with a miniature garden-scene, a sketch of a rockery and a paling, with a palm, peonies, and other flowers, behind the fence. At the back there is a group of five small boys dancing round a couple of fighting-cocks. Date, 1750-1800. The *Sometsuki*, or blue and white, decorated at this period with Chinese boys playing, was made especially for the use of a prince of the Matsu-ura family residing at Hirado, and its sale was prohibited.

2. INCENSE-BURNER (*Kōrō*), of Hirado porcelain, molded in the form of a puppy squatting on the ground, its head, which is detachable, being the cover, the line of junction being the lower edge of the ribbon which is represented as tied round the neck. The flanks are decorated with chrysanthemum-sprays, which have the flowers worked in white relief, the leaves pencilled in blue; on the back is a panel similarly ornamented with a carp leaping from waves, and a foliated patch with a blue ground is painted between the ears. No mark. Period, 1750-1800. CX.

WATER-JAR (*Miduy sashi*), of Hirado porcelain, of bowl-like form with upright sides; of circular section below, it becomes gradually quadrangular, with rounded corners toward the upper rim. It is decorated with bamboo

painted in underglaze cobalt-blue, shaded in soft tones of grayish tint; a small clump of bamboo rises in front, with three-jointed stems, from which branches of foliage spread over the bowl, while the other side is painted with a hanging spray of foliage extending along the upper rim. Date, 1750-1800. CXI.

HIRADO BLUE AND WHITE CENSER (*Kōrō*), of depressed globular form, with a pierced outer casing and a rounded openwork cover, poised upon a pillar with a square base, which is mounted on a square pedestal with four scroll feet—all molded in one piece. There are two projecting loop-handles of scrolled form proceeding from the mouth of monstrous unicorn heads, and the pillar has a pair of two-horned, three-clawed dragons coiled round it, modeled in saient openwork relief, with the scaly spinous bodies enameled white. Through the outer casing of the censer, which is pierced in a trellis pattern, the decoration is seen penciled inside in delicate blue, consisting of a flock of sea-birds on one side and a pair of butterflies on the other. The rims of the bowl and cover are encircled by borders of conventional ornament, painted in the same grayish blue; the intervals of the dragon forms are filled in with cloud scrolls, and the base of the pillar enveloped in rolling sea-waves; the pedestal is surrounded by a chain of rectangular fret, and the feet with spiral hands. There is a mark painted in minute blue characters under one of the feet, of which the first character of the potter's name is blurred and illegible. It reads: *Hirado san Mikewachi... Jake sei*—i.e., "Made by... Jake at Mikawachi in Hirado." CXII.

HIRADO BLUE AND WHITE VASE (*Hanabi-ki*), 12½ inches high, of round beaker-shaped form, with a widely flaring mouth, and two solid handles molded in the guise of frogs crawling, as it were, up the neck. It is decorated, inside and out, in underglaze cobalt-blue of grayish tone with a water scene. Two trunks of drooping willow-trees rise from the interior of the vase, decorating its surface with a mass of foliage, and sending, besides, several branches over the rim to cover the upper portion of the exterior with gracefully curving sprays. The lower portion is painted with scrolled waves to indicate the water from which the frogs are supposed to spring. The scene depicted on the vase, it is suggested, reminds a Japanese of the famous calligraphist and poet, Ono no Dofu, who lived during the tenth century A.D., and who is always represented watching frogs leaping out of a stream into willow-trees—illustrative of successful perseverance. There is no mark. It is referred, probably, to the beginning of the nineteenth century. CXIII.

1. JAPANESE HOT-WATER BOTTLE (*Shaku-dai*), used with a ladle (*shaku*) inside at tea-cremonies; brown stoneware, invested with an opaque olive-brown glaze, flecked with minute yellowish spots of lustrous aspect, terminating in an irregularly undulating line before it reaches the base, so as to show the natural color of the fired clay; near the top it is overlaid with splashes of deep yellow color with

crackled surface, becoming reddish as they mingle with the surrounding ground. *Idzumo* ware, made at Fujina, in the province of Idzumo, in the beginning of the nineteenth century.

2. JAPANESE TEA-JAR (*Cho-ire*), made of folds of translucent paper, gilded in the interior, and coated externally with lacquer to imitate glazed pottery, from which it can hardly be distinguished. The cover is made of ivory, the bag of brocaded silk.

3. JAPANESE TEA-JAR (*Chas-ire*), of cylindrical form, tapering upward to the shoulder; made of dark-brown stoneware, covered with a brilliant yellowish-brown glaze of mottled aspect and partially crackled surface, invested round the top with a layer of dark olive color, which runs down behind in a vertical streak, mingling with the other glaze. *Seto*-ware, made in the province of Owari about 1700. CXIV.

JAPANESE TEA-JARS (*Chas-ire*).

1. Of oval form, with a sharply ridged shoulder contracting to a small mouth. A paste of light grayish material, invested with a yellowish-brown glaze of brilliant tint, overlaid with a splash of verdigris color which runs down on one side in two finely crackled green streaks, ending in olive drops. *Shigaraki* pottery, made in the province of Omi about 1850.

2. Of wide, depressed form, with a prominently ridged center, simulating a covered bowl. Composed of a red clay and covered with a brown glaze, over which is spread a thick enamel of mottled gray tone passing into brilliant olive tints, running down irregularly in uncertain drops. *Takatori* stoneware, made in the province of Chikuzen about 1750.

3. Of oval shape, with a horizontally ridged surface, and two slightly projecting strap handles. A paste of light-brown material, covered with a yellowish-brown glaze, overlaid on either side of the shoulder by an irregular splash of paler yellow with a brilliant crackled surface. *Idzumo* stoneware, from Fujina, in Idzumo province, about 1750. CXV.

VASE (*P'ing*), 12 inches high, of ancient Korean fatue, dating from the thirteenth century A.D., covered with a gray-brown glaze, crackled where it is thick as it collects round the neck and above the circular rim of the foot. It is decorated with floral designs and diapered grounds, inlaid in an ivy-white slip of brilliant crackled texture. The body, defined by encircling rings, is inlaid with two boldly designed sprays of formal flowers, with flying insects like wasps filling in the intervals of the floral decoration, and a bird of rough archaic outline perched upon one of the flowers. The remainder of the surface is filled in with simple diapers, two broad bands extending round the neck and shoulder of the base, two narrower bands round the base. The bottom, curiously wrinkled underneath, is only partially—for about half of its surface—coated with a gray-brown glaze, so as to expose the material, which is a drab-colored fatue. CXVI.

II. TEXT CUTS.

BALUSTER-SHAPED VASE (*Mei P'ing*), of good form, vertically grooved so as to be of five-loined section. The decoration, which is lightly etched at the point in the paste, consists of birds and graceful sprays of bamboos, with lambrequins round the neck studded with single blossoms, and rings of palmations encircling the rims above and below. The finely crackled turquoise glaze, which invests the whole, varies in soft translucent tints, according to its depths, so as to enhance the effect of the engraving underneath. French mounting of the most graceful and artistic style. Height, 6½ inches.

PAIR OF VASES (*Yi T'u P'ing*), of hexagonal outline, with spreading feet, and slender necks furnished at the side with two open loop handles emerging from projected heads of dragons. The spring of the foot is encircled by a fillet,

binding rings of leaves, which spread upward and downward, worked in slight relief in the paste. The finely crackled monochrome glaze of rich and translucent turquoise tint, together with the form and technique, indicate the reign of *Wan-li* (1573-1619), of the *Ming* dynasty. The mounting is French ormolu work of the eighteenth century. Height, 12 inches. No. 1.

OCTAGONAL EGGSHELL LANTERN (*To-t'ien T'eng*), of the *K'ang-Hsi* period (1662-1722), decorated in brilliant enamel colors with the eight Taoist immortals (*Pa Hsien*) crossing the sea in procession. The other side of this lantern is illustrated in Plate XI, where it is described in full detail. Height, 13 inches. A full account of each of the *Pa Hsien* is given on pages 292 and 293. No. 2.

YUAN DYNASTY BOWL (*Yuan Tz'u Wan*), a small bowl of hard dense ware of grayish fabric, invested with a thick lustrous glaze of ivory-white tone, minutely crackled with a network of dark lines. It is only partially enameled underneath, the lower third and the foot being left bare. Diameter, 4½ inches.

JAR, of archaic iron-gray stoneware, with a crackled glaze of stone-gray celadon color; *Kuang-yao* of the Yuan dynasty.

BOWL, of *Yuan* dynasty ware, of reddish-gray body, with crackled purplish glaze, mottled with brown. No. 3.

SQUARE BOTTLE (*Fang P'ing*), one of a pair, of the *K'ang-hsi* period, enameled with a remarkably iridescent ground of coral-red of intense tone, with reserved medallions painted in enamel colors with gilding upon a white ground. The panels on the front and back, shaped like finger-citrons, are filled with pomegranates and asters, with a cock crowing; the panels on the sides, shaped like begonia-flowers and plum-blossoms, contain goldfish and moss, crabs and shrimps. The bottoms are unglazed. Louis XVI mounts. Height, 14 inches. No. 4.

LARGE VASE (*P'ing*), of *Lang Yao* porcelain of *K'ang-hsi* date, with a brilliant *sang-de-benf* glaze of crackled texture, displaying the characteristic mottling and streaked play of color. The base is coated underneath with a grayish "rice-colored" (*mi-si*) crackled glaze, mottled with brown. A rare example of the class, with an old European mounting. Height, 20 inches. No. 5.

OVOID VASE (*Yuan P'ing*), one of a pair, coated with brownish-red monochrome glaze of *K'eng-hsi* date, which have been cut across horizontally and mounted in silver in Europe as bowls with covers. The enamel, of deep rich tone mottled with darker spots, is finely pitted on the surface. The bases are enameled pure white. Height, 8 inches. No. 6.

LARGE VASE (*Ta P'ing*), of the *Ming* period, coated with a celadon glaze (*lung-ch'un yü*) of darkest green tint, not crackled, but dotted all over with minute bubble-like points. The decoration, which is boldly worked in the paste in slight relief under the glaze, consists of a pair of phoenixes flying through a floral ground of sprays of the tree-peony (*Paeonia montana*). The foot is encircled outside by a band scored with crossed lines. It is unglazed at the base, showing a paste of grayish-yellow color. Height, 2 feet 5 inches. No. 7.

VASE (*P'ing*), coated with a minutely cracked turquoise glaze of pure soft tone, over a delicately etched decoration of dragons and bats enveloped in scrolls of clouds. A gadroon band extends round the vase, succeeded by a chain of rectangular fret at the foot, also incised at the point in the paste under the glaze. There is an etched seal underneath, inscribed *To Ching Chia ch'ing nien chi*. "Made in the reign of Ch'in-ch'ing of the Great Ching (dynasty)." The openwork mounting is of modern French work, executed in gold. Height, 8 inches. No. 8.

FRUIT-DISH (*Kuo P'an*), one of a pair of rare type, of *K'ang-hsi* date, which are molded in the shape of leaves with convoluted folded margins, and decorated *sur biscuit*, in colored enamels. The dish is enameled with a *trifoliate* ground of apple-green; the handle, a knotted branch of prunus, colored purple, passes over the rim of the dish, to decorate the interior, in relief, with sprays of flowers and buds which are colored red, dark blue, and gold.

The companion dish is overlaid inside with branches of fruit, instead of flowers, which are painted in similar colors. The stands are designed in gilded bronze as graceful maidens of classical form, seated with their fish-legs intertwined, and supporting the dishes with extended arms. Diameter, 10 inches. No. 9.

GOURD-SHAPED VASE (*Hu-hu P'ing*), one of a pair of old stone-gray crackled gourds that have been mounted in Europe, with scrolled handles of graceful design springing from classic masks. Height, 10½ inches. No. 10.

VASE (*P'ing*), one of a pair, of *K'ang-hsi* porcelain painted *sur biscuit* in delicate enamel colors, the base being unglazed, only marked with the cross-lined pattern of the stuff on which the paste was pressed. They are molded with ribbed surfaces as if composed of a series of jointed bamboo-stems, the joints of which are used as panels for the decoration of floral sprays. The flowers, including the lotus, chrysanthemum, aster, peony, peach, plum, magnolia, pink, iris and narcissus, with palm-leaves and twigs of bamboo, are relieved by enameled grounds of white, yellow, purple, and two shades of bright green. At the base of the neck a ring of lotus-petals modeled in slight relief is tinted red and bound round with a green strip of red. Height, 8½ inches. No. 11.

SNUFF-BOTTLE (*P'i Yen Hu*), decorated in enamel colors and gilding with groups of the varied paraphernalia of the liberal arts known as *Po Ku*, or the "Hundred Antiques," displayed in salient relief upon a pale-green background of lozenge-pattern fret. Marked in red underneath with a seal similar to that described in No. 25. No. 12.

SMALL JAR WITH COVER (*Hsiao Kuau*), enameled with a pale pea-green glaze (*lung-ch'un yü*), the typical celadon of the *Chien-long* period. It is decorated in relief in the paste with archaic designs taken from ancient bronzes, bands of fret of different patterns, rings of scrolled palmettes, and other foliated designs of conventional ornament, which show out in pale relief in the parts less thickly coated with glaze. There is an impressed seal underneath. —*To Ching Chien lung nien chi*. "Made in the reign of Ch'en-chung of the Great Ching (dynasty)." The jar is elaborately mounted in metal, parcel gilt, and inlaid with colored enamels. An openwork floral scroll extends around the foot, inclosing bats and peaches, linked chains are attached to the upright loop-handles, a lizardlike dragon is coiling up the shoulder, and a lion with one of its fore feet upon a ball surmounts the cover. Height, with mount, 6 inches. No. 13.

TALL VASE (*Hua P'ing*), one of a pair, artistically decorated in brilliant blue and white of the *K'ang-hsi* period, with idealized floral scrolls consisting of encircling bands and upright sprays of graceful arabesque-like design. The broad band round the body of the vase is interrupted by four circular medallions inclosing phoenixes in the midst of clouds, the intervening sprays displaying blossoms like asters and lilies with anomalous buds and leaves of diverse form, all springing from the same stalk, the general effect of which is highly decorative. Mounted in bronze of old European work. A similar unmounted vase in the Walters Collection shows the mark underneath—a double ring. Height, 16 inches. No. 14.

BOTTLE-SHAPED VASE (*P'ing*), one of a pair, of *Nien Yao* of the *Yung-ch'ing* period, enameled with a monochrome glaze of ruby-red tint derived from copper. The glaze, of a beautiful uniform tone, exhibits the characteristic stippled texture which is due to its *soufflé* method of application. They are mounted with an artistic setting of the Louis XV period as ewers, with the lip formed of the outspread wings of a swan alighting upon a clump of bulrushes. Height, 16½ inches. No. 15.

PORCELAIN PILLOW (*Tz'u Ch'iu*), decorated in bright enamel colors of the *K'ang-hsi* period, with a foliated diamond-shaped panel of floral brocade composed of scrolls of peony relieved by a yellow ground, and with bands of formal diaper and fret round the two ends. The colors, all overglaze, include a bright green, nanking-yellow of primrose tint, manganese-purple, coral-red, and black, with a sparing addition of gold. Length, 19 inches. No. 16.

SAUCER-SHAPED DISH (*Kuo P'an*), of the *K'ang-hsi* period, painted in blue under the white glaze with conventional scrolls of lotus, spreading over the interior and covering the under border with a symmetrical arrangement of large blossoms, which are fully expanded, so as to display in each flower the cup-shaped fruit studded with the seeds in the midst of a whorl of petals. Round the base of the

PLATE CXII.

JAPANESE HIRADO BLUE AND
WHITE CENSER.

CENSER (Koro), of depressed globular form, with a short neck, rising from a rounded base; the neck open, mounted upon a shallow square base, which is mounted on a square pedestal with four scroll feet—all molded in one piece. There are two projecting loop-handles of scrollled form proceeding from the mouth of monstrous unicorn heads, and the pillar has a pair of two-horned, three-clawed dragons coiled round it, molded in raised openwork relief, with the scaly sprouts bodies caudated white.

Through the outer casing of the censer, which is pierced in a trellis pattern, the decoration is seen pointed inside in delicate blue, consisting of a flock of sea-birds on one side and a pair of butterflies on the other. The rims of the bowl and cover are encircled by borders of conventional ornament, painted in the same delicate blue, the entire body of the dragon feet, the pillars, the neck, the base, the pedestal, and the base of the pillar, encircled in raised waves; the pedestal is surrounded by a chain of rectangular feet, and the feet with spiral bands.

There is a mark painted in minute blue characters under one of the feet, of which the first character of the potter's name is blurred and illegible. It reads "Hirado san Mikawachi . . Jake sei—
I e, "Made by . . Jake at Mikawachi in Hirado"



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dish, underneath, a groove is left unglazed, so that it has a second sharply prominent inner rim, a characteristic of some of the finest large dishes of the time. In the middle the mark is penciled in blue, encircled by a double ring, *Ta Ch'ing K'ang-hsi nien chihs*, "Made in the reign of K'ang-hsi of the Great Ch'ing [dynasty]." Diameter, 15 inches. No. 17.

WINE-CUP (*Chia Chung*), of eggshell thinness and bell-like form with upright rim, translucently white, with the exception of a formal scroll of underglaze blue penciled round the foot outside, which shows clearly through inside when the delicate fragile cup is held up to the light. The mark, written in minute characters, almost requiring a lens to read them, within a double ring, is *Ta Ch'ing K'eng-hsi nien chihs*, "Made in the reign of K'ang-hsi of the Great Ch'ing [dynasty]." Diameter, 2½ inches. No. 18.

WINE-CUP (*Chia Pei*), one of a pair, of delicate eggshell fabric, with a white glaze having a slight tinge of blue. The decoration is lightly molded, or impressed in the paste, in the interior of the cups, so as to show through in shaded tones when held up to the light, like a water-mark in paper. It consists of a pair of five-clawed dragons in the midst of flames and scrolled clouds, pursuing brilliant jewels. The mark, boldly written in underglaze blue, in an oblong double-lined panel is *To Ming Wan li nien chihs*, "Made in the reign of Wanli (1573-1619) of the Great Ming [dynasty]." Diameter, 2¼ inches. No. 19.

TALL CYLINDRICAL EWER (*T'ung Hu*), of the K'ang-hsi period, modeled in the shape of a three-jointed section of bamboo, with the rim projected upward in front in the form of a tara; there is a short curved spout on one side, and on the other there are two studs fashioned as grotesque lions' heads and perforated for the copper handle. It is enameled, inside and outside, as well as over the base, with a finely cracked monochrome purple glaze of rich aubergine tint. The elaborate mounts are in French metal-work of the Louis XVI period. Height, 19 inches. No. 20.

TALL VASE (*Hua P'ing*), of perfect form and beautifully soft turquoise tint, dating from the finest period of the reign of K'ang-hsi. A crested dragon (*ch'i-lin-ping*) of archaic form, with waving scrolls of mane and long mustaches, projects, in full undercut relief, upon the shoulders of the vase, with its branching tail coiled closely round the neck. The ground color is a pure turquoise of finely cracked texture, collecting as "rubs" in greenish drops, and mingled with brownish tints over the dragons. It is magnificently mounted in the most artistic French work of the seventeenth century. Height, with mount, 22 inches. No. 20.

SMALL BALUSTER VASE (*Hsiao Mei P'ing*), enameled with dark brown, almost black, monochrome glaze, thickly flecked with iridescent spots of metallic aspect. A typical specimen of the "iron-rust" (*t'ieh-hsin*) glaze of the Chinese. It has been mounted in Europe with flowing handles, a spreading open foot, and a cover in ormolu. Height with mount, 8½ inches. No. 21.

LARGE VASE (*P'ing*), one of a pair, of ovoid form, bulging in the middle, alternately ridged and grooved in vertical lines so as to be of foliated section. They are coated with a monochrome glaze derived from cobalt of pale-blue color, the Chinese "sky-blue" (*ts'en ching*), which is of grayish tone, and becomes nearly white over the prominent ridges. Dating from the K'ang-hsi period, they are mounted in ormolu of Louis XVI work, with handles of fish having garlands of oak with acorns hanging from their mouths, tied together at the ends with bows. Height, 21 inches. No. 22.

SNUFF-BOTTLE (*Pi Yen Hu*), of Yi-hsing "boccaro" ware, being made of fine red faience, enameled outside in soft colors with a miniature mountain landscape of temples, pavilions, and bridges. No. 23.

BOWL (*Wan*), one of a pair, of the K'ang-hsi period, enameled *sur biscuit* with a finely cracked monochrome purple glaze of aubergine tint. The base is partially

coated with a wrinkled grayish enamel. European mounts of bronze. Diameter, 7 inches. No. 24.

SNUFF-BOTTLE (*Pi Yen Hu*), with an outer pierced case, carved with nine lions sporting with brocaded balls, between borders of conventional scrolls, and with a fret band etched round the rim, enameled white. The mark under the foot is a red seal inscribed *Chia-ching nien chihs*, "Made in the reign of Chia-ching (1796-1820)." The stopper, mounted with a button of glass and amethyst, has the usual miniature spoon of ivory attached to it inside for holding out the snuff. No. 25.

VASE (*P'ing*), coated with a deep rich glaze of greenish celadon color, crackled throughout. A band is reserved in the glaze round the shoulder of the vase and filled in with a ring of rectangular fret succeeded by formal scrolls, all worked in relief in slip and colored iron-gray. The handles are oval garlands of rosettes in the same relief-work. It is elaborately mounted in ormolu of old European workmanship. Height, with mount, 14 inches. No. 26.

TRANSMUTATION VASE (*Yao-pien P'ing*), one of a pair, of European form and design, (estooned, as it were, with curtains gathered up by ribbons in front and hanging in knotted folds at the sides, and coated with a transmutation glaze of early Ch'ien-tung date, exhibiting all the characteristic brassy tints as it runs down in heavy drops, streaked and mottled with crimson, purple, and brown, in variegated clouds. European mounts. Height, 14 inches. No. 27.

VASE (*P'ing*), of Nien Yao of the Yung-cheng period, of the same ruby-red monochrome glaze as the pair described under 15. The neck of the vase has been cut down, and it has been mounted in Europe in gilded bronze as a cistern, placed in an elaborate stand supported by three dolphins, and perforated for a tap, which is fashioned in the shape of a griffin. Height, with mount, 12 inches. No. 28.

SQUARE BOTTLE (*Fang P'ing*), one of a pair, with powder-blue grounds of the K'ang-hsi period, enameled over in gold with flowers and birds. Bottoms unglazed, European mounts of the eighteenth century. Height, 8½ inches. No. 29.

VASE (*P'ing*), of decoration similar to the pair described under No. 11, and mounted in the same style to form a center-piece of a set, intended to figure as a *garniture de cheminée*. The artistic setting, which is beautifully executed in gilded openwork designs of Oriental scrolls, is signed "Fé Boucheron, Paris." Height, 10 inches. No. 30.

LITTLE COVERED BOWL (*Hsiao Kai Wan*), one of a pair, of finely cracked turquoise enamel of Ch'ien-tung date, mounted in European metal-work, and placed upon square pedestals of German porcelain which are marked F., probably for Fürstenberg. Height, with mounts, 7 inches. No. 31.

SNUFF-BOTTLE (*Pi Yen Hu*), of rounded vase-like form, molded in a basket-work pattern, with lions'-head handles, and enameled with a minutely cracked turquoise glaze of the usual mottled tone. No. 32.

SHELL (*Lo-sai*), one of a pair, fashioned of pure white pâtre in the shape of whelks, and enameled *sur biscuit* with a finely cracked turquoise glaze of a bluish-green tint. The round covers are molded in the form of lotus-leaves, with conical shells on the top as handles. One of the shells is marked in the interior, which is unglazed, with the Chinese numeral 3 pencil in black; the other is incised with a line surrounded by a dot. The mounts are French work of the eighteenth century. Height, 7½ inches. No. 33.

MUG (*Chia Pei*), of the K'ang-hsi period, painted in brilliant blue, with a formal mountain landscape containing temples and open pavilions on wooded hills and houses on the banks of a wide river. The base is encircled by a ring of conventional foliations, and the upper rim by a band of chrysanthemum-sprays. The bottom is unglazed. Mounted in Europe, with a silver lid engraved with a crest. Height, 18 inches. No. 34.

CYLINDRICAL VASE (*T'ung P'ing*), of *K'ang-hsi* porcelain, brilliantly decorated in enamel colors in the same style as the vase described under No. 268. It has been cut down and mounted in Europe as a mug, with a coronet and coat of arms etched upon the lid. Height, 9 $\frac{1}{4}$ inches. No. 35.

VASE (*P'ing*), of white enameled porcelain of ancient bronze form and design, with two loop handles springing from grotesque heads, and archaic designs worked in slight relief in the paste under the white glaze. The seal, impressed in the paste underneath, is *Ta Ch'ing Ch'ien-lung nien chi*—i. e., "Made in the reign of Ch'ien-lung (1736-95) of the Great Ch'ing [dynasty]."⁶ The mounting is European. Height, 9 $\frac{1}{4}$ inches.

BOWL (*Wan*), enameled with a pale *saffron* glaze of sky-blue (*tien-ching*) derived from cobalt, mounted in Europe upon a pedestal representing a clump of burrushes, together with a pair of fish of finely cracked turquoise, the "peacock-green" (*kung-chiao li*) glaze of the Chinese ceramic. Height, 7 $\frac{1}{4}$ inches.

CUP WITH COVER (*Kai Wan*), of the *Fu-Ting* class, painted in blue after the early style of the *Ming* dynasty. The handle of the cover is fashioned in the shape of a phoenix and colored blue. Both the cup and the cover are decorated outside with a pair of five-clawed dragons pursuing jewels in the midst of clouds and flames, painted in soft-toned shades of blue under the soft-looking glaze, which is of ivory-white tone and finely cracked throughout—in the interior of the piece as well as outside. Height with cover, 4 $\frac{1}{4}$ inches; diameter, 3 inches.

FLOWER-VASE (*Hua P'ing*), molded in the form of a growing Shantung cabbage (*Brassica chinensis*, L.; in Chinese, *Po-t'ao*), mistaken for an opening Nelumbo, with a sprout springing from the base, making a smaller receptacle for a separate flower. The leaves stand up in duplex tier, shaped in naturalistic detail with finely dentated margins, and colored outside in two shades of green etched over with the natural venation in black, the stalk being left white. The interior is enameled with the soft, pale-green monochrome glaze characteristic of some of the finest vases of the *Ch'ien-lung* period, to which, no doubt, this quaint specimen belongs. Height, 4 $\frac{1}{4}$ inches. No. 37.

WINE CUP (*Chiu Pei*), of swelling, bowl-like form and most delicate texture, decorated over the white glaze in gold with sprays of chrysanthemums. The hall-mark of *Ching Sia T'ang Chi* is penciled underneath in red. Diameter, 2 $\frac{1}{2}$ inches.

WINE-POT (*Chiu Hu*), a miniature square vessel of the *Ming* period, fashioned in the shape of an old bronze casting. Of solid make, with an arched handle on the top, and a short hexagonal spout projecting from one side, it is enameled turquoise-blue overlaid with splashes of aubergine-purple, both these glazes being of minutely cracked texture.

WINE-CUP (*Chiu Pei*), decorated in soft enamel colors with the eight propitious symbols (*pa-chi-hsiang*) of Buddhist origin, arranged in four pairs encircled by waving fillets, and with borders of conventional scrolls round the rims. The mark, penciled in red underneath the foot, is *Tao-kuang kung hai men chi*. "Made in the year keng-hsi (1830) of the reign of Tao-kuang." Diameter, 2 $\frac{1}{2}$ inches. No. 38.

GOURD-SHAPED BOTTLE (*Hu-lu P'ing*), one of a pair, of the *K'ang-hsi* period, decorated on a white ground with conventionalized scrolls studded with formal cruciform flowers, painted in mottled blue of very brilliant tone. European mounts, the cover representing a bee in the middle of a garland of flowers. Height, 10 inches. No. 39.

FISH-BOWL (*Yu Kang*), one of a pair, of depressed globular form, the traditional shape of the alms-bowl of Buddha, enameled with a finely cracked turquoise glaze of mottled hue, of the same date as the vase illustrated in Fig. 20. The two bowls are elaborately mounted in artistic French work of style similar to that of the vase. Diameter, 9 inches. No. 40.

PILGRIM BOTTLE (*Pei Hu P'ing*), with a central boss, a channeled foot, and four looped handles at the sides. The surface is worked in slight relief with white flowers and butterflies, etched with the graving-tool, and brought out by a monochrome ground of pale cobalt-blue. Artistically mounted in Europe for suspension. Height, with mount, 12 inches.

No. 41.

VASE (*P'ing*), one of a pair, painted in brilliant blue of the *K'ang-hsi* period. The body is decorated with figures of Chinese ladies standing, or seated on barrel-shaped seats, arranged in couples, beside pots of peonies, and holding flowers in their hands. Palms fill in the intervals, and a formal band of blue defines the base of the neck, which is covered with sprays of blossoming prunus. The mark, penciled in blue underneath, is a leaf enclosed by a fillet, inclosed within a double ring. Height, with mounts of European work, 7 $\frac{1}{2}$ inches.

No. 42.

FIVE-NOZZLED ROSADON (*Wu Tsui P'ing*), enameled with a pea-green celadon glaze (*tien-ching yü*) of the *Yung-ching* or early *Chien-lung* period. Artistically mounted in Europe with grape-knobbed covers, connected by chains, and with garlands of vine stretched round the weeks. Height, with mount, 12 inches.

No. 43.

LARGE CELADON DISH (*Lung-ch'uan P'an*), of circular form, with vertically ribbed sides and foliated rim, decorated with floral designs etched in the paste under the rich glaze, which is of greenish tone. The large medallion occupying the bottom inside is filled with branches of a fruit tree, apparently the *Nephelium litchi*. The slope is chased with upright sprays of peony-flowers, sixteen in number, of identical design, in panels corresponding to the foliations of the border. The panels on the convexity underneath are worked with leafy sprays in slight relief. The rim is lightly etched. Under the foot there is a wide ring of paste uncovered with glaze, with regular edges, as if ruled by a compass, the bare field of which, 1 $\frac{1}{4}$ inches broad, is of brick-ost color. Diameter, 22 inches.

No. 44.

COVERED BOWL (*Kai Wan*), pierced with trellis panels and decorated in enamel colors of the best *K'ang-hsi* period. The sides, pierced with six panels of hexagonal trellis-work inclosing sprays of flowers, are painted with bands of diaper and with borders of dotted green studded with prunus-blossoms alternately white and overglaze blue of purplish tone. The cover, which is surmounted by a blue lion, is encircled by a belt of trellis, succeeded by a band of floral pattern similar to that on the bowl. It has been artistically mounted in bronze in Europe as a flower-basket raised upon a four-footed stand. Height, with mount, 7 $\frac{1}{2}$ inches.

No. 45.

OBLONG VASE (*Fang P'ing*), of lozenge shaped section, enameled with a pale monochrome glaze of *K'ang-hsi* date of pure celadon tint (*Tung ch'ing*). It is molded with symbols under the glaze, displaying the *yin-yang* emblem between the eight trigrams (*pa t'ou*) in sunk panels on each of the four sides. Height, 11 inches.

No. 46.

VASE (*P'ing*), enameled with a coral-red monochrome glaze of beautiful color, the charming effect of which is enhanced by the European ormolu mounts of light sprays and festoons of grapevine which wind round the vase. The graceful form, with spreading foot, indicates the *Yung-ching* period, and the white enamel with which the foot is coated underneath is of pale greenish tone. Height, with mount, 9 $\frac{1}{4}$ inches.

No. 47.

SNUFF-BOTTLE (*Pi Yen Hu*), with carved decoration filled in with enamel colors of the *Ch'ien-lung* period. The two panels contain the star-gods of happiness, rank, and long life, with their attributes, mounted on cloud pedestals, displayed upon a background of scroll and sea-weed. The framework is carved in pierced work, with the symbols of the eight Taoist immortals (*Pa Hsieh*) inclosed in scrolls. The upper rim is gilded.

No. 48.

VASE (*P'ing*), of ancient brownish-red stoneware of the *Han* dynasty (B. C. 206-A. D. 220), coated with a thin but

lustrious glaze of camellia-leaved green. The bottom, only partially enameled over about one third of its surface, shows the color of the material. Height, 9 $\frac{1}{2}$ inches. Diameter, 10 inches. No. 49.

PILGRIM BOTTLE (*Pao Yuah P'ing*), with two open flowing handles fashioned in the form of archaic two-horned dragons (*chih-lung*), decorated in enamel colors and gilding of the *Ch'u-en-lung* period, in connection with details previously outlined in underglaze blue. The dragon-handles are in shaded red touched with gold. Round the neck and in the hollow of the foot are bats displayed in the midst of clouds. The body is enblazoned on each side with a central *shou* (longevity) monogram, surrounded by the eight Taoist emblems (*pa an-shien*) tied in pairs with waving fillets, intermingled with floral sprays and cloud scrolls, enclosed in a wide panel by a circular line of blue and gold. The convexities of the vase between the panels are occupied by the eight Buddhist symbols (*pa chi-hsiang*) with scrolls and flowers. The seal inscribed in blue underneath has the ordinary seal-character inscription of the reign of *Ch'u-en-lung* (1736-95). Height, 19 $\frac{1}{2}$ inches. No. 50.

LARGE JAR WITH COVER (*Mei Hua Kuan*), of the *K'ang-hsi* period, decorated with prunus (*mei hua*) alternately rising and descending to cover the surface of the jar as well as the top of the cover. The flowers are reserved in white upon a mottled blue background, which is penciled with a reticulation of darker blue lines. A band of triangular fret defines the upper and lower borders of the jar, and another encircles the projecting rim of the cover, which is surrounded by a globular knob colored plain blue. A band of conventional foliations, extending midway up the neck of the jar, completes the decoration. The mark under the foot is a double ring. Height, with cover, 17 inches. No. 51.

LARGE DEEP PLATE (*Kuo P'an*), of Chinese porcelain of early *K'ang-hsi* date, with designs painted in underglaze cobalt-blue, filled in with enamel colors—blue, green, yellow, and red, with gilding. The rim is gilded. The brocaded grounds of diaper round the border are in underglaze blue, as well as the outlines of the diversely shaped panels, which are painted inside with pictures in colors. The field is filled with birds flying through sprays of chrysanthemum and peony, with a coronet near the top, under which is a shield enblazoned with the heraldic lion of Holland. Diameter, 18 $\frac{1}{2}$ inches. No. 52.

SMALL OVAL JAR (*Chi'a Kuan*), one of a pair, decorated with a pale-blue monochrome ground etched in darker blue with floral designs. The sides are vertically ribbed, interrupted by three circular medallions. The mark underneath is a palm-leaf inclosed in a double ring. The mounts are European, and the covers, of Oriental powder-blue, are not original. Height, without cover, 5 $\frac{1}{2}$ inches. A third little jar in the collection, with a similar decoration and mark, only with symbols penciled around the neck instead of sprays of flowers, is mounted with a Persian cover of chased copper. No. 53.

BLUE AND WHITE GARNITURE of the famed Lange-Eleizen pattern: period, *K'ang-hsi*. The mark on the foot—*Chia-ching nien chihi*—is apocryphal. Height, 17 $\frac{1}{2}$ inches. No. 54.

VASE (*P'ing*), with flanged lip, of white enameled porcelain, of the *Ch'i-en-lung* period, coated with a rich glaze of somewhat greenish tint over a decoration molded in slight relief in the paste. This consists of four encircling bands of conventional floral sprays, defined by prominent rings; the neck is surrounded by two rings of formal scroll design, and the foot by a continuous chain of rectangular fret, succeeded by a spiral gadroon-like border. Height, 15 inches. No. 55.

BRUSH-POT (*P'i T'ung*), of wide cylindrical form, swelling at the mouth, with the decoration partly worked in relief in "slip," painted in underglaze blue and in overglaze en-

amel colors, including coral-red, yellow, greens of varied shade, and black. The pictures of a scholar dreaming are intended to be an illustration of the half stanza of verse—*Meng pi sheng hua*, "Dreaming the pencil blossoms into flowers." The seal, inscribed underneath in underglaze blue, is *Ta Ch'ing Yung-cheng nien chihi*, "Made in the reign of Yung-cheng (1723-35) of the Great Ch'ing [dynasty]." Diameter, 8 inches. No. 56.

LIBATION-CUP (*Chueh*), of white Fuchien porcelain (*Chueh Tz'u*). Of hornlike form, it is fashioned in the outline of a branch of prunes, giving off a blossoming twig, which is worked in relief outside near the rim. The rest of the surface is decorated in the same salient relief with other archaic designs: a flying stork on one side, a four-clawed dragon, half hidden in the clouds, on the other, and a fish emerging from waves underneath; a deer is outlined near the foot in front, and floral lozenges project on either side. The glaze, of satiny texture, blends intimately with the ivory-white paste. Height, 2 $\frac{1}{2}$ inches. No. 57.

SEAL (*Yin*), one of a pair, of oblong form and square section, with lions mounted upon the top as handles, seated upon broadened squares of rich floral pattern, painted *sur biscuit*, in brilliant enamel colors of the *famille verte*, dating from the *Ch'ing-chi* period. Height, 3 inches. No. 58.

INSCRIPTIONS, on the two seals with lions as handles, of which one is represented in Fig. 58. That on the left is engraved, the characters appearing in white reserve. The other is carved in relief. No. 59.

WINE-CUP (*Chiu Pei*), one of a pair, of ivory-white Fuchien porcelain (*Chueh Tz'u*), molded of floral form, with everted rim, and supported by three small feet. The stanza of verse etched in the paste upon the side is *Tsu hou tzu chin, cho ming yueh*, "When drunk with wine, save a little, as a libation to the bright moon." Diameter, 3 $\frac{1}{2}$ inches. No. 60.

HANGING WALL-VASE (*Kua P'ing*), with flattened back perforated for suspension, a stand molded in porcelain as part of the piece, and two open-scooped handles. It is decorated in delicate enamel colors and gilding with foliated panels, surrounded by floral designs, and with conventional palmated borders. The larger panel is painted with the picture of a hunting scene; the smaller panel above contains an ode in praise of hunting, signed by the Emperor *Ch'en-lung*. The back of the vase and the interior of the mouth are coated with the pale-green enamel which distinguishes the imperial porcelain of the time, and the base is coated with the same, reserving a white panel for the mark of *Ta Ch'ing Ch'en-lung nien chihi*, "Made in the reign of Ch'en-lung of the Great Ch'ing [dynasty]," which is penciled in underglaze blue in one line of antique script. Height, 9 $\frac{1}{2}$ inches. No. 61.

"HOOF-SHAPED" VASE (*Ma-ti P'ing*), having a dome-shaped body rounded in to a cylindrical neck, decorated in delicate enamel colors of the *Ch'en-lung* period, with a picturesque landscape representing the woody islet *Yen yi shan*, in the Western Lake at Hangchow, with temples and pavilions on the hillside, pine-trees and willows, waterfalls and bridges, and a boat crossing the lake. A descriptive note in four stanzas of rhyming verse is penciled in black on the other side of the vase, which is also illustrated. Height, 7 inches. No. 62.

BOWL (*Wan*), with flanged brim, of the *Tao-kuang* period, decorated on one side with sprays of flowers hung with an endless knot—a Buddhist symbol of longevity, painted in colors, and relieved by an enameled monochrome background of coral-red. On the other side a verse is inscribed in white characters reserved in the red ground. The seal, exampled in red on a pale-green ground under the foot, is *Ta Ch'ing Tao-kuang nien chihi*, i.e., "Made in the reign of Tao-kuang (1621-50) of the Great Ch'ing [dynasty]." Diameter, 7 inches. No. 63.

SNUFF-BOTTLE (*P'i Yen Hu*), of flattened form, decorated on one side in enamel colors with a little garden scene, a

rockery and peonies and a boy with a basket feeding a hen and chicken. On the other side an ode upon the ceramic art, written by the Emperor Ch'ien-lung, is penciled in black, with the imperial seal attached in red. The mark inscribed underneath in red enamel is *Ch'ien lung nien chih*, "Made in the reign of Ch'ien-lung (1736-95)." No. 64.

SNUFF-BOTTLE, same as that represented in Fig. 64, but greatly enlarged in order to show the inscription, a poem by the Emperor Ch'ien-lung in praise of the ceramic art. A translation is given on page 31. No. 65.

CENSER (*Hsiang Lu*), of archaic aspect, dating from the K'ang-hsi period, with a decoration roughly painted in cobalt-blue under a cracked glaze of grayish tone, traversed by deep brown fissures. The decoration consists of a pair of four-clawed dragons grasping the effulgent jewel of magic power, with cloud scrolls and forked flames filling in the intervals. Diameter, 5 inches. No. 66.

BOWL (*Wan*), designed in the form of a lotus-blossom, with an outer ring of eight petals molded round the foot, and the rim of eight-fold foliated outline. It is enameled with a monochrome ground of coral-red, with a decoration painted upon it of two five-clawed dragons pursuing effulgent jewels; and with a tiny floral spray on each of the foliated panels round the foot, depicting in order the prunus and bamboo, narcissus, begonia, chrysanthemum, jasmine, orchid, convolvulus, aster and lilac, and plum blossoms. The foot is enameled, like the interior, pale green, with a white panel reserved in the middle, which is penciled in red, with the seal *Hsieh Chu Tso*, in antique script. Diameter, 7 inches. No. 67.

TEAPOT (*Ch'a Hu*), of the finest *Ku Yuch Hsian* type, decorated with two broad panel pictures of landscapes pencilled in bright overglaze cobalt-blue enamel. The rest of the surface is covered with bands of floral design, containing tiny sprays of many different kinds of flowers, delicately painted in enamel colors. The cover is ornamented with a similar floral ground, painted in the same characteristically translucent enamel, and the knob is made to simulate a chrysanthemum. There is a seal penciled underneath in overglaze blue enamel inscribed *Yung ch'eng nien chih*, "Made in the reign of Yung-ch'eng (1723-35)." No. 68.

QUADRANGULAR VASE (*Fang Ping*), of fine dark-colored paste, invested with two coats of glaze in the style of the ancient imperial production of the Sung dynasty. The base, which is slightly indented, is incised in the middle with the two characters *Hsiang ho*, which are filled in with the same grayish-white enamel that forms the overglaze of the vase. Height, 3½ inches. No. 69.

EGGSHELL BOWL (*To-sai Wan*), of light fragile structure, with a small base, spreading sides, and a wide rim notched at regular intervals with six indentations. Invested with a pellucid glaze of slightly grayish ivory white tone. The decoration, lightly incised in the paste in the interior of the bowl round the sides, so as to show in transparency when it is held up to the light, consists of a pair of five-clawed imperial dragons pursuing a flaming jewel enveloped in clouds. The inscription, which is also faintly engraved in the bottom of the bowl, inside, in a bold archaic style, is *Yung lo nien chih-i. e.*, "Made in the reign of Yung lo (1403-24)." Height, 2½ inches; diameter, 8½ inches. No. 70.

WINE-CUP (*Chiu Pei*), of eggshell thinness, decorated partly in underglaze blue, partly in enamel colors of the K'ang-hsi period, with a pair of mandarin ducks in a lake with lotus and other water-plants growing in it and a kingfisher flying above. The stanza of verse at the back and the peculiar mark are explained in Chapter IV, page 42. A precisely similar cup, painted entirely in blue, with the same stanza inscribed at the back, has the ordinary mark written underneath of *Ta Ching K'ang-hsi nien chih*, "Made in the reign of K'ang-hsi of the Great Ch'ing (dynasty)." Diameter, 2½ inches. No. 71.

EGGSHELL BOWL (*To-sai Wan*), decorated in the artistic style of the "rose-backed" plates with the soft brilliant

enamels and gold of the *famille rose*. The richly brocaded floral grounds inclosing foliated medallions of fruit, and the varied diapers surrounding the panel picture of a Chinese family scene, with a lady seated and two children playing, which fill the interior of the bowl, are well shown in the illustration. The exterior is decorated with similar minutely painted diapers and floral designs, with four circular medallions of antique dragons on a dark-blue ground, and with four large foliated panels containing charming sprays of peony and chrysanthemum. It derives additional interest from being dated, which very rarely occurs on pieces of the class. The mark underneath is the ordinary six-character inscription of the reign of *Yung-ch'eng*, which is penciled under the foot in underglaze blue written in stiff archaic style, encircled by a double ring. Diameter, 7½ inches. No. 72.

MEDALLION BOWL (*Yuen-kuang Wan*), decorated in enamel colors with a brocaded floral ground interrupted by four circular medallions. The ground, outside, etched with a scroll pattern, is crimson (*rouge d'or*), and is covered with sprays of conventional flowers painted in delicate colors; the medallions display fruit and flowers on a white ground, pomegranates, peaches, and longan fruit, peonies, China rose, narcissus, and daisies. The interior is painted in underglaze blue with a basket of flowers surrounded with four sprays of fruit, flowers, and branched Polyporus fungus. The seal, penciled under the foot in the same blue, is *Ta Ching Tao kung nien chih*, "Made in the reign of Tao-kuang of the Great Ch'ing (dynasty)." Diameter, 6 inches. No. 73.

RICE-BOWL (*Fan Wan*), decorated outside with butterflies, painted in delicate enamel colors, and relieved by an enameled monochrome ground of coral-red. The rim is gilded. The mark, penciled in red under the foot, is *Shén Ts'ang Chih*, which is said to be an imperial hall-mark of the reign of *Tsao-kang*. Diameter, 5½ inches. No. 74.

TEAPOT (*Ch'a Hu*), of the K'ang-hsi period, decorated in blue and white, with the borders and rims enameled pale yellow, and the overarching handle penciled in black upon a yellow ground in imitation of basketwork. The panels on the side are filled, two with pictures of domestic scenes, and one with bamboo growing from rocks. The upright rim has small panels with sprays of the emblematic flowers of the four seasons. The knob on the cover, carved in openwork with the character *lu*, "rank," is encircled by a four-clawed dragon painted blue. The bottom is *en biscuit* with the exception of a sunk panel in the middle, which is inscribed *sous couverte*, *Yi Yü T'ang chih*, "Made at the Hall of Ductful Jade." Height, 9 inches. No. 75.

VASE (*Ping*), of the Ch'ien-tung period, with a decoration, etched at the point in the paste, of a pair of five-clawed imperial dragons in the midst of cloud scrolls and lightning-flames, pursuing the magic jewel, which is represented as a round disk emitting a spiral effulgent ray from its center. It is invested with a turquoise glaze of charmingly soft mottled tones and minutely cracked texture. There is a hall-mark engraved in the paste underneath, *Sü Kan Tz'ao T'ang*. The mounting is European work of the eighteenth century. Height, with mount, 12 inches. No. 76.

WINE-CUP (*Chiu Pei*), one of a pair, of four-lobed form with indented rim, painted in enamel colors, with a procession of the eight Taoist immortals (*Pa Hsien*) crossing the sea. The interior is sprinkled with a few white jasmine-flowers (*mou li huai*), touched with the same delicate tints. There is a mark under the foot, *Hsieh Chu Tso*, penciled in red, in antique script within a square panel. Diameter, 2½ inches. No. 77.

WINE-CUP (*Chiu Pei*), of perfect form and technique, painted outside in pure colors upon a translucent white ground with a floral decoration. This consists of a clump of bamboos with clathrus pinka growing from the ground beneath, and a bat with a propitious emblem hanging from a ribbon in its mouth flying above. There are butterflies at the back, and a half stanza of verse penciled in black,

PLATE CXIII

JAPANESE HIRAKO GLASS AND
WHITE GLASS.

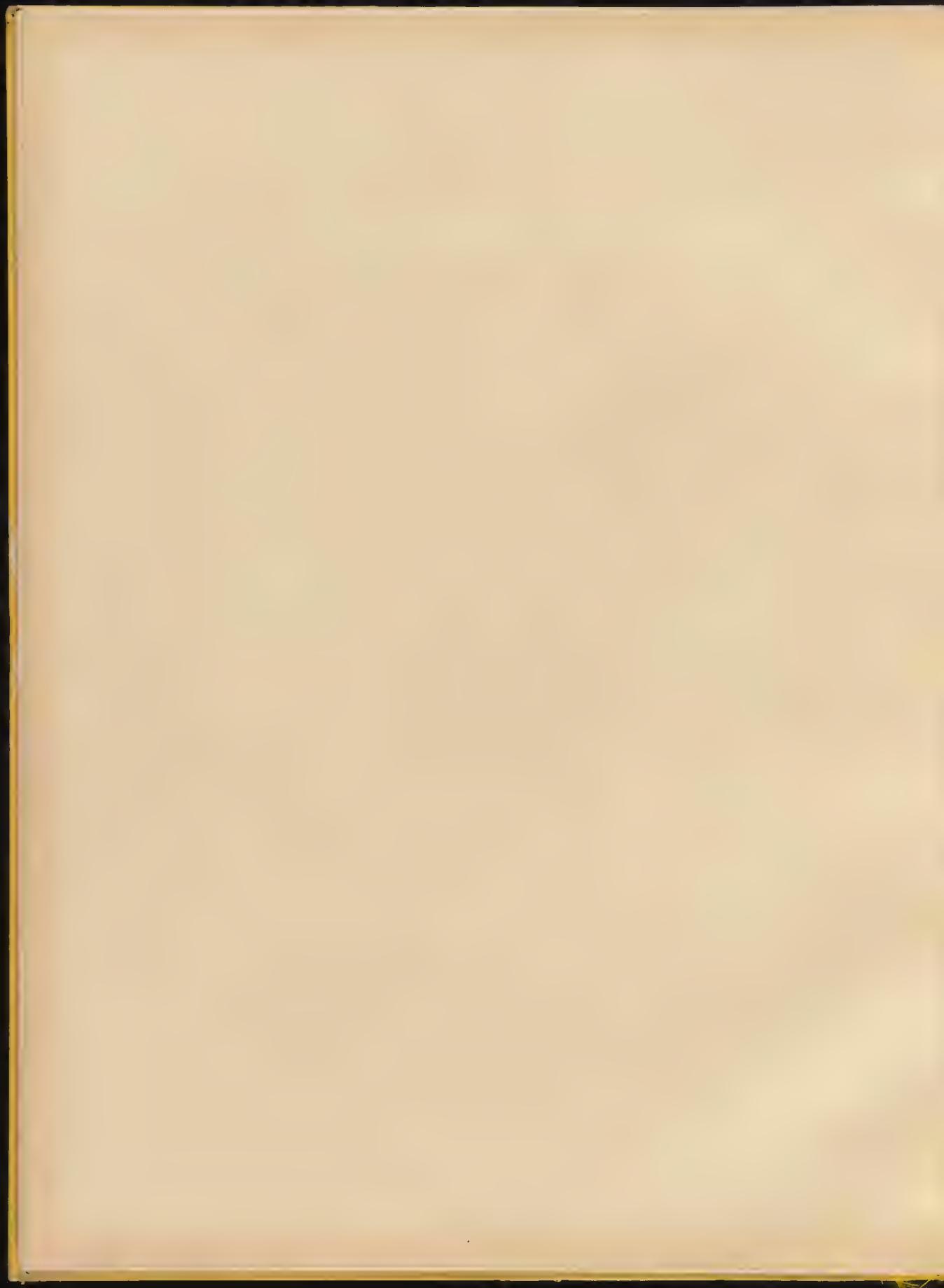
VASE (Han-ki), 23*l.*, inches
high, of round leather-shaped
form, with a widely flaring
mouth, and two solid handles moulded
in the guise of frogs crowding, as it were,
up the neck.

It is decorated, inside and out, in
underglaze cobalt-blue of grayish tone
with a water scene. Two trunks of
drooping willow-trees rise from the in-
terior of the vase, decorating its sur-
face with a mass of foliage, and con-
ting, besides, a small pond over the
rim, and the upper portion of the
exterior with gracefully curving sprays.
The lower portion is painted with
receding waves to indicate the water
from which the frogs are supposed to
spring.

The scene depicted on the vase, it
is suggested, reminds a Japanese of the
famous calligraphist and poet, Ono no
Dofu, who lived during the tenth cen-
tury, A.D., and who is always repre-
sented watching frogs leaping out of a
stream into willow-trees illustrative
of successful performance.

There is no mark. It is to be re-
ferred probably to the beginning of the
nineteenth century.





"Vows for good fortune and a thousand fruitful years!" A blossom and a bud of the fragrant jasmine are painted inside the cup at the bottom. The hall-mark, *Chiu Hsu Ti'ao T'ang*, is penciled in red under the foot. Diameter, 2 $\frac{1}{4}$ inches. No. 78.

WINE-CUP (*Chiu Pei*), decorated upon a white ground in delicate enamel colors with a floral group composed of the three emblems of longevity, the evergreen fir (*sung*), the graceful lealy bamboo (*chou*), and the blossoming winter prunus (*mei*). The hall-mark of *Pao Shan Chai* is penciled in red under the foot. Diameter, 2 $\frac{1}{4}$ inches. No. 79.

WINE-CUP (*Chiu Pei*), one of a pair, each painted in shaded red with fifty bats, covering the ground inside and outside, as emblems of hundredfold happiness. The circular form of the longevity character (*Shou*) is outlined in red on the bottom of the cup, filled in with gold. The hall-mark under the foot is *Fu Ch'ing Ta'ng chih*. "Made at [or for] the Hall of Happiness and Good Fortune." Diameter, 2 $\frac{1}{4}$ inches. No. 80.

TALL EWER (*Chiu Hu*), of blue and white porcelain of the *Wan-li* period. It has a flowing bandlike handle, and a long curving spout attached to the neck by a spiral buttress; the slender neck swells into a bulb near the mouth, which has a six-sided cover crowned with a knot. It is decorated with phonemes and strokes flying in the midst of clouds, and with scrollled bands and foliated borders round the rims. The mark, penciled in blue under the foot with in a double ring, is *Ch'eng ming fu kuei*—i.e., "Long life, happiness, and honor!" The handwriting, as well as the style of decoration of the wine-pot, indicate the *Ming* dynasty. It is studded all over with incut turquoises and garnets arranged alternately in gilded settings of Oriental work. The rims show traces of gilded rings, and are mounted in chased metal. Height, 13 $\frac{1}{2}$ inches. No. 81.

WINE-POT (*Chiu Hu*), molded in the form of the character *fu*, "happiness," and decorated *sur biscuit* in the typical "three colors" (*tsau tsai*) of the *K'ang-hsi* period—viz., yellow, green, and purple. The rims and borders are colored light green; the spout has a pale-yellow ground with diagonal forms of *shou* (longevity) penciled upon it; alternately pale purple and green; the rest of the surface is covered with bands of lotus-scrolls, with white and purple blossoms and green foliations, relieved by a pale-yellow ground outlined in purple, interrupted by panels of foliated outline in the middle, which are framed in green relief. These panels are painted with symbolic pictures in the same soft colors: on one side a pine, *ling-chih* fungus, and grass growing from rocks, an ax-deer, and a stork; on the other side a peach-tree, rocks with bamboo, a couple of birds flying together, and a tiger. The base, unglazed, is cross-hatched with the lines of the stuff of which the paste was molded. Height, 9 inches. No. 82.

VASE (*P'ing*), decorated in blue and white of the *K'ang-hsi* period. The body displays two groups of symbols around oval panels in the middle, which are inscribed in antique script, *Chien*, "Heaven," and *Shou*, "Longevity"; in front is a palm-leaf fan ending in a fly-whisk, and a branch of peach blossoms; behind, a rolled-up scroll and a spray of chrysanthemum. Light chains of fret encircle the shoulder and the rim of the mouth. There is no mark underneath. Height, 8 inches. No. 83.

VASE (*P'ing*), modeled in the form of a tall bowl with a vaulted cover, the line of junction being indicated by a prominent ridge. It is enameled with a cracked glaze of light gray-brown color, interrupted by transverse bands worked in the paste and colored black, a gadroon band round the foot, and two basketwork bands overlaid with circular longevity (*shou*) characters filled in with cracked glaze. The two loop-handles, roughly shaped as elephant heads, are colored black, also the rim of the mouth, and the under surface of the foot. Height, 6 inches. No. 84.

GOURD-SHAPED VASE (*Hu lu P'ing*), richly decorated in enamel colors of the *K'ang-hsi* period, with no gilding. The two segments are hung with lambrequins of floral

brocade, in which chrysanthemum-flowers are conspicuous, tied with hanging bows of red ribbon; the intervals being filled in with medallions of storks. The neck is studded with four large circular *shou* characters in yellow, accompanied by four smaller *swastika* symbols in red. Encircling bands of floral brocade and formal ornamental scrolls of diverse pattern complete the decoration of the vase, which is a striking example of brilliant coloring, as well as of artistic decoration. Height, 18 inches. No. 85.

FIGURE OF K'UEI HSING (*K'uei Hsing Hsiang*), the Stellar God of Literature, painted in enamel colors. Poised with one foot upon the head of a fish-dragon, which is swimming in waves, one hand is uplifted to wield the pencil-brush, while the other grasps a cake of ink. The cloak waving loosely above his head and hanging down in long ends, and the general pose of the figures, are intended to give the impression of movement. Height, 14 $\frac{1}{2}$ inches. No. 86.

EGGSHELL VASE (*Tou-tai P'ing*), of delicate texture and undulatory surface, decorated over the translucently white glaze with a spray of chrysanthemum and a single head of spiked millet, beautifully painted in a neutral sepia tint. The one touch of color is the vermilion outline of the seal, which is attached to the stanza of verse, quoted from an ode written upon the chrysanthemum by an old poet of the *T'ang* dynasty, which is inscribed on the back of the vase. Height, 8 $\frac{1}{2}$ inches. No. 87.

VASE (*P'ing*), of the *K'ang-hsi* period, with a swelling domelike body and a tall cylindrical neck, resembling somewhat in shape a Buddhist *dégué*. The body is a pale-blue monochrome derived from cobalt, the shoulder is surrounded by a ring of coffee-brown, and the neck is painted in dark blue, with a two-horned dragon of archaic design pursuing a jewel disk. Old European mounts. No mark. A pair of similar vases, from the Marquis Collection in Paris, not mounted, have the dragons on the neck painted in maroon and blue, and the light-blue body of the vase pencils in darker blue with lotus medallions and *shou* characters. They are marked underneath *Shou Fu*, "Longevity and Happiness." Height, 10 $\frac{1}{2}$ inches. No. 88.

WIDE-NECKED VASE (*Hua Tsian*), with slightly spreading foot, decorated in enamel colors of the *K'ang-hsi* period without underglaze blue or gold. It is modeled in relief with foliated panels and spirally waving scrolls painted with broadened bands and dots of red, and the field, thus divided into panels, is delicately painted with landscapes, sprays of flowers, birds and butterflies, vases and censers, symbols and emblems, and the varied apparatus of literary culture in China. Among the symbols the eight Buddhist emblems of good fortune (*pa chi-k'uang*) occupy a conspicuous position, and the apparatus of the four liberal arts of the scholar, viz., writing, painting, music, and chess. The base is plainly enameled, with no mark inscribed. Height, 19 inches. No. 89.

RITUAL WINE-POT (*Chiu Hu*), of ancient bronze form, with a rounded body mounted on four cylindrical feet, a wide loop-handle, and a straight spout; the cover wanting. Painted in blue, with conventional scrolls of sacred-fungus design, and with sprays of Indian lotus supporting the eight Buddhist symbols of happy augury (*pa chi-k'uang*) encircled by waving fillets. A chain of interrupted rectangular fret round the shoulders and a ring of spiral fret at the base of the spout complete the decoration. The mark underneath, outlined in blue, is the seal *Ta Ch'ing Ch'ien lung nien chih*, "Made in the reign of Ch'ien-lung of the Great Ch'ing [dynasty]." Height, 7 inches. No. 90.

SNUFF-BOTTLE (*Pe-yen-hu*), with Buddhist symbols (*pa chi-k'uang*) molded in relief. No. 91.

THE MARK on the foot of the tall vase shown in Fig. 93. It consists of the sacred *ling-chih* fungus enveloped in tufts of grass. No. 92.

GOULD-SHAPED VASE (*Hu lu P'ing*), one of a pair, of the *K'ang-hsi* period, painted in pure full tones of shaded blue. It is decorated in two sections with a floral ground of inter-

lacing peony scrolls inclosing panels of diverse form. The three quadrifoliate medallions on the upper section contain sprays of blossoming prunus, and birds. The three panels on the lower section contain quadrupeds displayed in white upon a mottled-blue background, an elephant in a panel of pomegranate shape, a lion with one forefoot on a ball in a fucus-leaf, and a *chi-t'ien* in a palm-leaf. Bands of chrysanthemum scrolls round the rim, above and below, and two double chains of triangular fret, separated by encircling rings, in white relief, complete the artistic decoration. The mark (Fig. 92) is a sacred fungus with tufts of grass inclosed in a wide double ring. Height, 16½ inches. No. 93.

LARGE PLATE (*Kuo P'an*), decorated in brilliant enamel colors of the *K'ang-hsi* period. The rim is gilded over coffee-brown, and the slope of the plate is encircled by a red scroll and a chain of fret in overglaze blue between plain rings of yellow, pale purple, and apple-green. The broad band of peony scrolls round the border has red and purple blossoms tipped with gold, springing from a wavy, slender, black stem, relieved by a ground of pale green dotted with black, and five archaic dragons are wending their way round through the floral scrolls. The field is occupied by a tall, graceful vase, of *Ming* dynasty style, filled with a bouquet of peonies, surrounded by a varied selection from the paraphernalia of the liberal arts, which have been described in Chapter IV under the name of *Po Ku*, the "Hundred Antiques." Diameter, 18 inches. No. 94.

VASE (*P'ing*), richly and profusely decorated in brilliant enamel colors of the *K'ang-hsi* period. The body is decorated in panels, displayed upon a ground of lotus scrolls, with the slender forms of two dragons winding through, relieved by a background of coral-red. Two of the panels contain historical scenes: one shows four old men playing *gǔ*, with the board placed upon a rock; the other, a man on horseback, with an attendant carrying a lyre, on his way to visit a friend who is awaiting him at the door of his mountain retreat; a third panel has a tiger standing in the foreground; another a clump of chrysanthemums growing from rocks. The remaining two contain pictures of the *Po Ku*, or "Hundred Antiques." The neck is covered with a *sao-tieh* pattern brocade, interrupted by two panels of water scenes, one man fishing with a rod in one, a man rowing a boat in the other. The shoulder is encircled by a broad band of floral brocade, with medallions containing the apparatus of the four liberal arts—the case of books of the scholar, the bundle of scroll-pictures of the artist, the folding board and boxes for white and black men of the *gǔ*-player, and the lute in its brocaded case of the musician. A chain of rectangular fret, penciled in overglaze blue round the rim of the mouth, and another, black upon a green ground, round the foot, complete the decoration. No mark attached. Height, 16½ inches. No. 95.

VASE (*Hua P'ing*), of the *K'ang-hsi* period, decorated in red and pale green, with touches of gold. The neck and foot are encircled by successive ornamental bands of fret brocade, diaper, and gadroon of varied design; the shoulder has a broad band of brocade interrupted by medallions containing chrysanthemum-blossoms. The body of the vase is decorated with four panels separated by a ground of chrysanthemum scrolls richly worked in red and gold. The panels, which are illustrated in succession in Figs. 97, 98, and 99, are filled with the apparatus of the liberal arts and the materials of the scholar, which have been described in Chapter IV. Height, 15 inches. Nos. 95-99.

ORNAMENTAL VASE (*Hua P'ing*), of imperial porcelain of the reign of *Ch'ien-ting*, richly decorated in enamel colors, with gilding, with no underglaze blue. It has two handles on the neck, of open scroll design, fashioned as dragons, on which hang suspended gilded movable rings; and rims of gold define the lip and the foot, as well as the top of the neck and of the body. The fret borders, above and below, are penciled in light blue upon a pale vermilion ground. The vase is decorated in panels filled with flowers and butterflies and various emblematic designs, the spaces between the panels being decorated with conventional floral

sprays, relieved by a plain yellow enameled ground. The flowers represented in the four large panels on the body of the vase are emblematic of the four seasons. In the first panel (spring) which is illustrated in the picture we see the *Magnolia yulien* and *Peonia montana*, growing from rocks, and a pair of butterflies flying in the air. The next panel (summer) contains hydrangea shrubs, with pinks (*dianthus*) and flags (*iris*). The next (autumn) an oak with acorns and russet-tinted leaves, overshadowing chrysanthemums of varied tint. The last (winter) displays a leafless prunus-tree in full blossom (*mei hua*), and the monthly rose (*yueh chi*), which flowers in China the whole year round.

The base, penciled underneath in blue on a white panel reserved in the pale-green ground, is *Ta Ching Ch'ien lung men chi*. "Made in the reign of Ch'ien-ting of the Great Ch'ing (dynasty)." Height, 11½ inches. No. 100.

LARGE CIRCULAR DISH (*Tz Kuo P'an*), of the finest imperial porcelain of the reign of *Yung-cheng*, artistically decorated in enamel colors, on a white ground, a companion piece to the dish which has been illustrated in color in Plate XLVIII, and inscribed with the same mark underneath. The floral decoration consists of sprays of peony (*Peonia montana*), magnolia (*Magnolia yulien*), and "hai-t'ang" (*Pyrus spectabilis*), which throw off branches to decorate the under border as they spring from the foot and then spread over the rims to decorate the interior of the dish. The peony-blossoms are pink, the large peonies nearly white just tipped with pink, and the magnolia-flowers snow-white, being filled in with an opaque enamel of a different tone in the white of the translucent ground. Diameter, 19½ inches. No. 101.

SNUFF-BOTTLE (*Pi-chen-hu*), inscribed with the character *shou*, "longevity." No. 102.

CIRCULAR DISH (*P'an Tz'u*), of saucer-shaped form and eggshell texture, decorated with scrolls of Arabic writing (for a translation of which see page 72) penciled in black and filled in with gold. The outer rim is encircled by a light band of floral scrolls composed of alternate sprays of peony and chrysanthemum, relieved by a gilded ground. Diameter, 8 inches. No. 103.

WINE-FLASK (*Chin P'ing*), of *Tz'u-chou* ware, fashioned in the shape of a small pilgrim bottle, with two loop-handles for suspension, and a mouth drawn in to a fine point. It is painted on one side with a spray of flowers in darker and lighter shades of brown. Height, 6½ inches.

GOUD-SHAPED BOTTLE (*Hu-tse P'ing*), of *Tz'u-chou* ware, decorated in two shades of brown, with the character *fu*, "happiness," on the upper segment, and a spray of plum-blossom, as the floral emblem of longevity, on the lower segment. Height, 7½ inches.

TWIN GENII OF PEACE AND HARMONY (*He Ho Erh Hsun*), the fiery genii of the Taoist cult, molded together in white *Tz'u-chou* ware, and painted in brown of two shades. They are intended to hold an incense-stick before a Taoist shrine, the joss-stick being inserted in the tube which is seen projecting from the shoulder of one of the figures. Height, 6 inches. No. 104.

LARGE RICE-BOWL (*Fan Wan*), of the *K'ang-hsi* period, with a fretwork design involving the *svastika* symbol carved in relief outside and enameled white, the recesses being laid in with a grass-green monochrome. The fret-work is interrupted by four circular medallions, which are decorated, in delicate enamel colors and gilding, with small pictures of flowers and insects. A band of spiral fret is penciled in red round the rim of the foot, and the upper border is gilded. The mark is a lotus-flower modeled underneath in slight white relief. Diameter, 7½ inches. No. 105.

SMALL WATER-BOWL (*Shui Kang*), modeled after the form, and decorated in the style, of the large garden fishbowls of the *Ming* dynasty. The sides are ornamented with four foliated medallions, filled alternately with flowers and rocks, and with fruit and birds, painted in brilliant colors, the intervals being brocaded in blue, with a diaper ground inclosing small single blossoms painted in

enamel colors, and the rims encircled by gadroon and foliated borders in colored enamels. The seal, penciled in blue under the glaze, within a double circle, is *Ta Ming Wan tsien chih*, "Made in the reign of Wan-li of the Great Ming [dynasty]." The silver cover, of pierced floral design, is Japanese. Height, with mounts, 5½ inches. No. 106.

FISH-BOWL (*Yu Kang*), of rounded shape, with the lower part vertically fluted outside and enameled with a monochrome glaze of pale-green celadon tint, while the shoulder is decorated with a pair of three-clawed dragons of archaic type enveloped in clouds, under a pure translucent white glaze. The scrolled clouds are worked round in relief in the paste, so that the forms of the dragons are partially hidden; the parts that appear being painted in greenish celadon touched with iron-red and having bronzed red flames issuing from their bodies. The technique is probably that of the *Yung-ch'eng* period; the bottom is unglazed, and there is no mark. Diameter, 10 inches. No. 107.

VASE (*P'ing*), of imperial porcelain of the *Ch'ien-lung* period, richly decorated in enamel colors of the *famille rouge*, with gilding. Of regular ovoid form, it has two solid handles fashioned in the shape of elephants' heads projecting from the gracefully receding neck. The neck and foot are covered with floral scrolls painted in delicate colors relieved by a ground of crimson (*rouge d'or*) etched all over with spiral foliations. The swelling body, defined by two bands of conventional scrolls worked in relief, is enameled with a pale monochrome glaze thickly strewn with tiny rings of darker tint, looking like minute bubbles, of *soufflé* color, and overlaid with a vertical rain of crimson flecks, sprinkled on evidently from the point of a brush. This is one of the so-called *Chin Yu*, or "Chin glazes" of the period, artificial facsimiles of the celebrated Chin-chou glazes of the *Sung* dynasty, although these were really mottled productions of the *grand feu*, and not fired in the muffle stove like this vase. The foot is enameled pale green underneath, with a panel reserved in the middle for the seal, which is penciled in underglaze blue, *Ta Ch'ing Ch'ien-lung nien chih*, "Made in the reign of Ch'ien-lung of the Great Ch'ing [dynasty]." Height, 15 inches. No. 108.

VASE WITH FLARING MOUTH (*Ling-chih P'ing*), modeled in the form of the sacred fungus *Polyphorus lucidus*, swelling into a large head at the top, and having the stem covered with a number of branchlets, bearing smaller fungus blades, all roughly worked in relief in the paste. The whole is enameled with a cracked glaze of grayish tint, overlaid with irregular splashes of two kinds; a dull purplish blue, and a variegated *flambé* glaze of mottled olive-brown and crimson tints. The ground color is seen in the intervals of the splashes, and it also covers the foot, which is not marked. Height, 13 inches. No. 109.

DOUBLE GOURD-SHAPED VASE (*Hu-hu P'ing*), enameled with a finely cracked turquoise glaze of grayish tone over a floral decoration worked in the paste underneath, in the style of the *Ming* dynasty or early *K'ang-hsi* period. The lower section is worked with a broad band of freely designed scrolls of the polyporous fungus mingled with blades of grass traversed by a dragon of archaic type. The upper section is decorated with a band of peony scrolls, from the upper border of which springs a line of spiral clouds encircling the base of the neck. The base is coated with a trutif enamel of ivory-white tint. The mounts are of old bronze work etched with similar floral designs. Height, 8 inches. No. 110.

CYLINDRICAL VASE (*Hua T'ung*), with the rim of the mouth marked with four slight indentations, and the sides molded with two prominent handles fashioned as lions' heads with oval rings suspended from their mouths. It is enameled inside and out, as well as under the foot, with a celadon glaze of bluish tint, which is known as *fu Yu*, being the traditional shade of the ancient Ju-chou wares of the *Sung* dynasty. The glaze is traversed irregularly by cracked lines, which are colorless in some parts, as under the foot, and become reddish brown in others. The rim of

the foot is plastered brown, simulating the natural color of the glaze of the old *Sung* dynasty ware, which was a ferruginous latence. Height, 15 inches. No. 111.

VASE (*P'ing*), of the *Ch'ien-lung* period, decorated in blue and white with archaic dragons of conventional design, carrying sprays of flowers in their mouths, which spread over the surface to cover it with formal scrolls, enveloping the large longevity (*shou*) characters, which are penciled on the body of the vase. A chain of continuous rectangular feet runs round the shoulder, and borders of scrolls and foliations surround the rims. The broad everted lip is painted with a circuit of four pairs of small dragons. Height, 13 inches. No. 112.

VASE (*P'ing*), with a two-horned, four-clawed dragon modeled upon it in full relief, beshrining the shoulder and enveloping the neck within the scaly, snake-like coils. The dragon is coated with a purplish-brown mottled glaze, the eyes and other small details being touched with dark brown. The rest of the vase is enameled with a grayish-white ground, mottled with cloudlike splashes of olive-brown passing into bluish variegated tint as they fade into the surrounding ground. The foot is coated underneath with a similar glaze mottled with brown. Height, 19 inches. No. 113.

CYLINDRICAL VASE (*T'ung P'ing*), of *K'ang-hsi* blue and white, artistically decorated with sprays of lotus and peony and with foliated borders, of similar design to the pair of jars described under Fig. 178, and mounted in the same style to form a *garde-robe de chemine* with them. The mark under the foot is a double ring. The elaborate European mounts make it appear as a slender-necked vase with ring handles. Height, without mounts, 12 inches. No. 114.

GOURD-SHAPED VASE (*Kuan P'ing*), of regular oval shape, modeled in the form of an ordinary melon (*kao*), with eight vertical grooves and coated with a turquoise enamel of finely cracked texture and mottled greenish tone, the typical "peacock-green" (*Kuang-chou lo*) of the Chinese. Elaborately mounted with a pedestal and cover of European work of the last century. The piece is to be attributed to its technique to the early part of the seventeenth century. Height, 15 inches. No. 115.

VASE (*P'ing*), of tall archaic form, with the bulging part of the body encircled by two prominent ribs, a horizontally ridged neck, and a swelling mouth, the rim of which is held in the jaws of two horned crested dragons, with their necks curving upward and downward to form the flowing handles, which are ornamented with a row of studs in their outer surface. Below the point of attachment of each handle an oval foliated boss projects from the surface, engraved with cloud scrolls, and a ring of similar knobs is embossed round the shoulder of the vase. The enamel is a cracked glaze of *clair-de-lune* (*Yueh-pai*) tint, deepening to azure blue in the thicker parts. The cracked lines are reddish brown. The foot is coated underneath with the same cracked glaze, and inscribed with a seal, penciled in underglaze blue, *Ta Ch'ing Yung-ch'eng nien chih*, "Made in the reign of Yung-ch'eng of the Great Ch'ing [dynasty]." Height, 21 inches. No. 116.

BOTTLE-SHAPED VASE (*P'ing*), with the neck curving over to end in a duck's head; an ancient bronze design. There is a circularly rimmed aperture in the convexity of the neck at the top. It is invested with a celadon glaze of typical sea-green tint. Height, 7½ inches. No. 117.

VASE (*P'ing*), of form somewhat similar to that of the vase shown in Fig. 163, with a mouth swelling into a broad recurved lip of indented outlet, worked with conventional scrolls, enameled with a brilliant transmutation (*yao-pien*) glaze of the *Ch'ien-lung* period. A ground of grayish cracked texture is invested with a rich *flambé* coating, passing into deep crimson mottled tints flecked with spots of light purplish blue. The foot is enameled underneath with a pale purplish glaze, not cracked, and there is no mark inscribed. Height, 10½ inches. No. 118.

"DOUBLE FISH" DISH (*Shuang Yu P'an*), a typical specimen of ancient Lung-ch'üan Yao of the *Sung* dynasty (960-1279), having a pair of fish worked in the paste, so as to project inside in strong relief as if swimming around. The little dish has a plain horizontal rim, and the convexity of the border, underneath, is vertically ribbed. It is invested with a crackled celadon glaze of greenish-brown tones approaching olive-green, shot and flecked with a brighter grass-green, which the Chinese liken to the tint of onion sprouts. The rim of the foot, which is unglazed, shows the reddish-buff color of the fabric. Diameter, 5 1/4 inches. No. 119.

SAUCER-SHAPED DISH (*P'an*), of old Lung-ch'üan celadon of the *Sung* dynasty (1268-1279). It has a foliated rim, and the sides are fluted in the interior so as to be ribbed underneath. A spray of peony is etched inside under the glaze. The glaze is a typical celadon of sea-green tint, varying in depth of tone according to its thickness. The undersurface of the dish has been photographed to show the irregular ring in the bottom, which distinguishes the class, when the paste, left bare, is of the usual reddish-buff color. Diameter, 11 1/4 inches. No. 120.

CRACKLED CUP (*Ko Yeo Pei*), modeled after an ancient design, simulating a lotus-leaf with convoluted everted rim, to which a lizardlike dragon is clinging, forming a handle for the cup. It is coated inside and out with a gray, stone-colored enamel, crackled by a network of deeper dark lines connected by superficial colorless lines. The foot-rim is stained brown, the traditional shade of the old *Ko Yeo* of the *Sung* dynasty. Height, 4 inches. No. 121.

SMALL CENSER (*Hsiang Lu*), of primitive *Ko Yao* of the *Sung* dynasty. Of globular form, with three small mamillary feet, it is coated with a speckled glaze of grayish tint, crackled throughout with a close network of brown lines. The feet show at their points a fabric of dark iron-gray color, and are encircled at their bases with brown lines of stain. It has been mounted in China upon an elaborately carved stand, and has a rosewood cover with a fungous-shaped knob of white jade. Height, 2 inches. No. 122.

WATER RECEPTACLE (*Shui Ch'üng*), of ancient *Ko Yao* of the *Sung* dynasty, crackle-coated inside and outside, as well as under the foot, with a thick unctuous translucent glaze of dark brownish-gray tone, traversed by a reticulation of dark lines. The mouth is tinged a coppery red; the foot rim shows a darkish iron-gray fabric. Height, 1 1/4 inches; diameter, 3 inches. No. 123.

MINIATURE VASE (*Hsiao P'ing*), of primitive *Ko Yao* of the *Sung* dynasty. It is molded with two mask handles in relief, and invested with a rich glaze of light gray tint, crackled by a reticulation of dark lines, and is coated underneath with the same crackled glaze. The foot-rim shows a pale iron-gray paste. Height, 3 inches. No. 124.

WATER-POT (*Shui Ch'üng*), of ancient Chiu Yao of the *Sung* dynasty (960-1279). Of solid dense structure, it has an archaic dragon roughly modeled in bold relief on one side so as to lift its head above the rim. The rich crackled glaze is of the pale-blue shade known as *clair de lune* (*Yueh-pai*). It is stained at one point with a characteristic patch of deep crimson shaded with a purple border, which is seen on the left side of the illustration. The mark, deeply cut in the paste under the foot, is the numeral *sau* (3). The foot-rim shows a fabric of reddish-gray stoneware. Height, 2 1/2 inches. No. 125.

SHALLOW BOWL (*Hua P'te*), modeled after the form of one of the ancient Chiin-chou bowls of the *Sung* dynasty, which were used for the cultivation of narcissus bulbs, and enameled to reproduce the "pear-blossom red" (*hai-tsing hua*) of the period. It is circular in form, with a rounded lip of sixfold foliated outline and vertically ridged sides, and is mounted upon three scrolled feet. The glaze is a mottled red of the *grand feu*, derived from copper, exhibiting a pink ground flecked with darker purplish spots, and it becomes changed to apple-green on the ridges and more

prominent parts. The bottom, coated with a grayish enamel, has six spur-marks round the rim, and the numeral *sau* (3) on one side, cut in the paste, and it is stamped in the middle with the seal *Ta Ch'ing Ying ching men chi*, "Made in the reign of Yung-ch'eng of the Great Ch'ing [dynasty]." Diameter, 11 inches. No. 126.

CLUB-SHAPED VASE (*Fang-chih P'ing*), one of a pair of tall vases of early *K'ang-hsi* date, enameled with a crackled turquoise glaze of pure tone and uniformly bluish tint, over an artistic decoration previously molded and etched in the paste. This consists of scrolled sprays of peonies extending over the lower two thirds of the body, succeeded by a band containing ogre-like *tao-t'u* heads, displayed upon a spiral background; the shoulder is encircled by a chain of rectangular fret, and the neck by rings of formal scrolls. The foot is coated underneath with the same *trolli* turquoise enamel. The highly decorative mounts are of European workmanship of Louis XV date. Height, 27 inches. No. 127.

WINE-BEWER (*Chia Hu*), with a flowing cylindrical handle, an upright curving spout, and a bell-shaped cover surrounded by a knob. An early *K'ang-hsi* piece, it is decorated in panels of foliated outline, filled with formal trees, painted in deep blue, with cross-hatched strokes in a style not common in Chinese art. The intervals are filled in with floral scrolls and scattered blossoms, and the rims are defined by chains of fret of varied patterns. The metal mounting is of Oriental workmanship. Height, 13 1/4 inches. No. 128.

BROAD-MOUTHED VASE (*Hua Tsun*), modeled in the form of an ancient sacrificial wine-vessel, with a horizontally grooved body and four vertically projecting broken ribs; the two handles being fashioned in full openwork relief as alligatorlike dragons. It is invested with a crackled glaze of transmutation type variegated with vertical splashes of grayish purple and olive-green, in the same way as the square vase of similar type illustrated in Plate XXIII. In the bottom, which is only partially glazed, a coarse reddish paste is exposed. Height, 12 1/4 inches. No. 129.

VASE (*P'ing*), modeled in one of the graceful forms characteristic of the *Yung-ch'eng* period, and charmingly decorated on a pellucid white ground in the delicate enamel colors of the time. A magnolia tree spreads round the vase to cover it with sprays of snow-white blossoms and buds; a gayly plumaged bird is clinging to one of the branches, and bright butterflies are flying round. The intervals are filled in with tree-peonies, branches of *Hibiscus rosa sinensis* and of pink-blossomed *Pyrus japonica*. The swelling rim of the foot is scattered with peach-blossoms and small sprays of chrysanthemum. There is no mark under the foot. Height, 16 1/4 inches. No. 130.

VASE (*P'ing*), with three lions projected in full openwork relief upon the shoulder, represented in pursuit of banded balls tied with fillets, which are executed in similar salient relief. The lions are of the usual grotesque form, with gilded bodies, touched with yellow, green, and purple enamels, outlined in dark brown. The ground of the vase is covered with close spiral curves penciled in dull brownish red, and it has no claims to either beauty or antiquity. Height, 16 1/4 inches. No. 131.

WIDE-MOUTHED VASE (*Hua Tsun*), enameled inside and outside with a cracked glaze of grayish-white tint mottled with pale-reddish spots, traversed by a well-marked, deep network of dark lines. The bases of the neck and of the body are defined by rings, decorated by enamel and colored iron-gray, succeeded on the neck by another prominent ring around the top of the shoulder. The shoulder is adorned with four handles executed in relief in "slip" as butterflies with expanded wings. The neck is surrounded by a band of the same iron-gray color, composed of a chain of interrupted rectangular fret between two formal scrolls, and the upright rim of the mouth is encircled by a single ring of conventional scrolls of the same pattern. The foot, colored iron-gray, is dotted at regular intervals with small

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*YAPANESE VASE AND ILLUS
SPECTACLES*

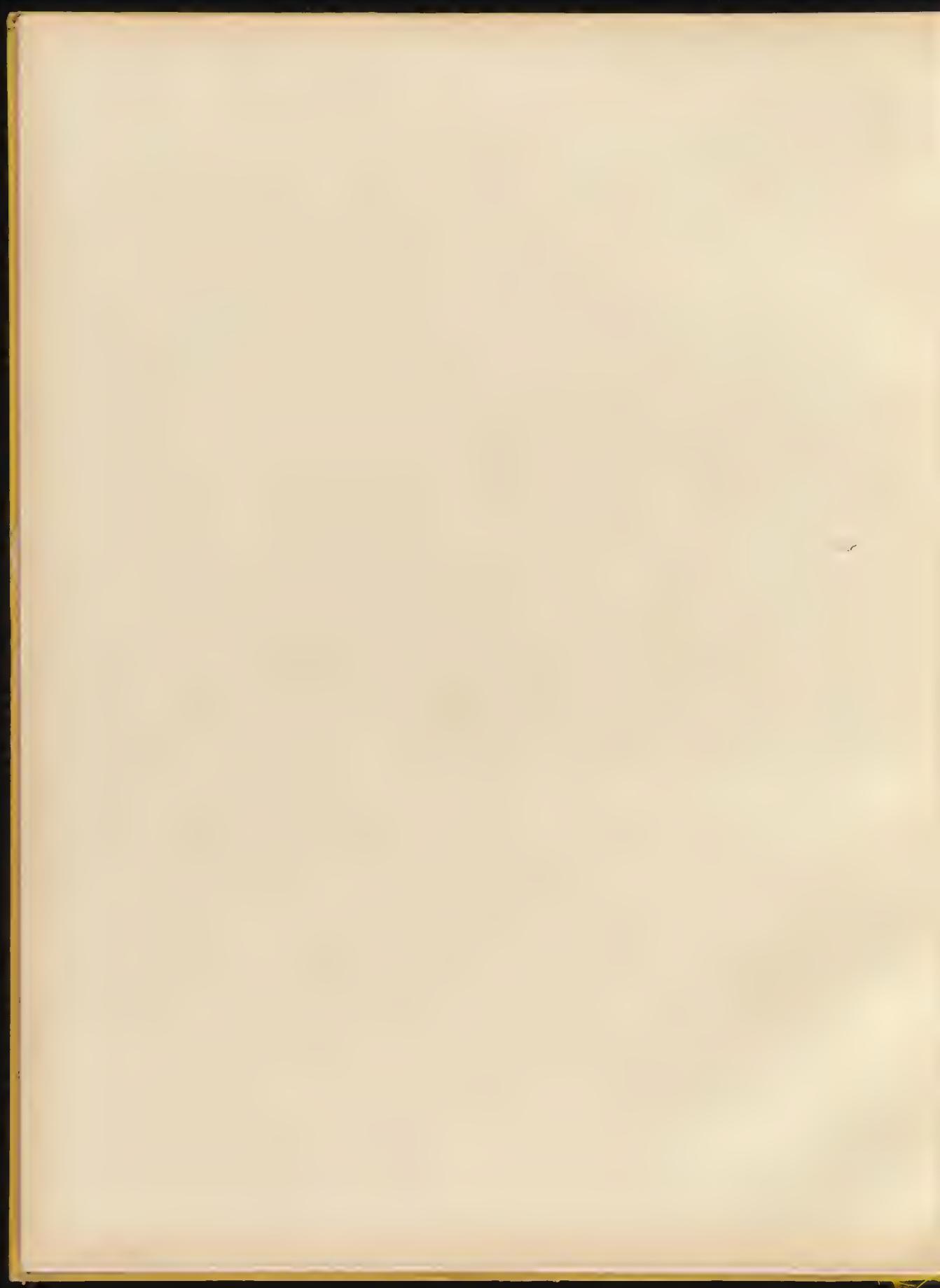
HOT WILDE POTTER
Hans Andrae
1884-1951

2 JEL 1818, 1819, 1820, 1821
offered to the public at the
market, and the price was
set at 100 francs per kilo.
The 1820 had a very
peculiar taste.

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buttons of gray enamel, as if to cover spur-marks. Height, 11 inches. No. 132.

LARGE HEAVY VASE, of the Sung dynasty; exceedingly dense body and deep indented glaze of livid red, purple, and gray. Height, with mount, 14½ inches. No. 133.

SMALL ARCHAIC VASE, with coarsely crackled ivory-white glaze, crudely decorated in blue. No. 134.

SNUFF-BOTTLES, (1) decorated in blue and white; (2) of white paste, modeled in high relief, and surmounted by the so-called dog Fo; (3) of Fén-ting white paste, with a perforated and reticulated design. No. 135.

GOURD-SHAPED VASE (*Hu-hu P'ing*), modeled in the shape of a large double gourd, with a branch of the same plant worked in salient undercut relief, spreading down from the top to cover the upper half of the vase with a reticulation of trailing vines bearing small gourds, leaves, and tendrils. The intervals of the leafy network are occupied by five flying bats—emblems of the five happinesses, the gourd itself being the emblem of long life, as the Taoist receptacle of the *elixir vitae*. The vase is covered with a soft monochrome glaze of pale azur-blue tint (*Tien-ching*), while the bats and small gourds are touched with a mottled red derived from copper, which runs down with the upper rim and the prominent handles remain almost colorless. In the interior it has collected in *flambé* drops of brightly mottled purple. The foot has been ground on the wheel to remove the superfluous enamel. The base is coated yellowish gray with a crackled network of brown lines. Height, 17 inches. No. 136.

THREEFOLD-GOURD VASE (*San Hu-hu P'ing*), of composite form and three-lobed section, simulating three gourds tied together at the waists, so that the three bodies have coalesced into one, while the necks remain distinct. The band with which they are girdled is worked in relief, and the ends tied together in a bow so as to hang down on one side. It is enamelled with a transmutation (*Yau-pien*) glaze of grayish crackled texture, darkening to mottled crimson, and becoming purplish toward the edges, leaving the rim colorless, as well as the prominent parts of the ends of the ribbons. The foot is coated with the same grayish-white crackle. Height, 13½ inches. No. 137.

CUP (*Pei*), of Ch'ien-lung date, pierced with a broad band of openwork carving composed of interlacing circles extending round the sides, interrupted by five solid medallions, on which are posed in salient undercut relief the figures of the star-god of longevity (*Shou Hsing*) and of the eight immortals (*Pa Hsien*), grouped in pairs, holding their various attributes, with backgrounds of clouds. The figures are molded in brown glaze, and touched with colored enamels of dull tone, including white. A scroll of chrysanthemum is lightly worked round the foot in an opaque white of different tone from the lustrous white glaze underneath, and with which the rest of the cup is enamelled. The foot is in white *biscuit* unglazed. The lining of the cup is of beaten silver, gilded. Diameter, 3½ inches. No. 138.

TEAPOT (*Ch'a Hu*), one of a pair, artistically modeled in the form of a fully expanded lotus-blossom, the sides being molded with rings of petals, and the rim studded with the seeds that naturally project from the cuplike fruit in the middle. The handle is the bowed body of a dragon (*ch'ih-huang*) which is clinging to the bowl by its jaws and four feet as well as by its bifid tail. The spout is the hollowed body of an alligator rising with gaping mouth to form the lips. The bottom, which is unglazed, is carved to represent a lotus-leaf, and a second veined petalate leaf with its stalk attached forms the lid. It is enamelled with a *trifit* turquoise glaze of softly mottled tones, deepening into purple where it thickens, round the rim of the cover, for example. Height, 4 inches. No. 139.

VASE (*P'ing*), of three-lobed outline, with indented mouth, and a vertically grooved body of solid form, molded with the figures of three lions projecting in salient relief from the sides. It is enamelled with a transmutation (*yau-pien*) glaze of the Ch'ien-lung period, of a grayish pale-colored crackled ground, splashed with olive-brown and crimson patches of variegated mottled tints. The mouth, inside, and the foot are coated with a light purple, the

latter only partially, so as to expose a yellowish *flambé* in the intervals. Height, 9½ inches. No. 140.

YUAN DYNASTY BOWL (*Yuan Ts'e Wu*), composed of a coarse reddish-gray stoneware coated with a cracked glaze of pale purple tint, mottled with darker spots, and becoming brown at the edges. On the under side of the bowl the glaze has run down in a thick unctuous mass, so as to cover only part of the surface, stopping in an irregularly curved line, and leaving about a third of the side, as well as the foot, uncovered. Diameter, 6½ inches. No. 141.

JAR (*Kuan*), of ovoid form and archaic aspect, composed of a rough dark iron-gray stoneware, coated with a thick deeply cracked glaze of light stone-gray celadon tint. The upper rim is stained brown. It resembles the ancient jars so highly prized by the natives of Borneo and other islands of the Eastern Archipelago, and is probably a production of the Kuangtung potters (*Kuang Yao*), of the Sung or Yuan dynasty. Height, 5 inches. No. 142.

MINIATURE TRIPOD CENSER (*Hsiao Ting Lu*), with two loop handles, invested inside and out with a gray cracked glaze of the same character as that described under No. 121. Height, 2 inches. No. 143.

BROAD-NECKED VASE (*Hua Tsun*), with mask handles fashioned in relief as lions' heads holding rings, enamelled with a superficially and minutely cracked glaze of mottled tones, passing from pale translucent celadon to crimson and ruby tints. The glaze has "run," so that the lower part of the vase is densely coated and dark-colored, while the upper rim and the prominent handles remain almost colorless. In the interior it has collected in *flambé* drops of brightly mottled purple. The foot has been ground on the wheel to remove the superfluous enamel. The base is coated yellowish gray with a crackled network of brown lines. Height, 13 inches. No. 144.

VASE (*Hua P'ing*), of a ritual form modeled after that of the Buddhist *dīghā* illustrated in Fig. 349, decorated in brilliant enamel colors of early K'ang-hsi date, greens predominating, with a pure vermilion red, an orange yellow, a brownish purple, and touches of black, without gold or underglaze blue. The neck is enveloped in the coils of a four-clawed dragon pursuing an effulgent jewel among green clouds and red lightning-flames; its base is encircled by a diapered band inclosing medallions of lotus-flowers, and the upper rim by rings of *suan-tze* pattern diaper and of chrysanthemum brocade. The body of the vase has ornamental fret borders, a graceful chain of conventional lotus sprays below, and four *shou*, "longevity," characters emblazoned on the shoulder above, between the four circular panels with foliated rims, which form the main decoration. One of these panels contains fish tossed in the waves, with a large one rising from the water, exhaling red flames, as if about to be metamorphosed into a dragon. The opposite panel has an eagle of majestic aspect perched upon a rock on the seashore. The other two panels display Taoist scenes. In one, two old men, seated on a rocky shore, are looking at a temple rising in the waves and a stork flying across carrying a tally of fate in its beak. In the other, one of the geish is besetting the branch of a tree, which is taking the form of a dragon's head in front, his pilgrim's gourd and rolled scroll slung on a branch behind, as he crosses the sea in this strange craft. Height, 18½ inches. No. 145.

BEAKER-SHAPED VASE (*Hua Ku*), of graceful form and finished technique, modeled in the lines of an ancient bronze sacrificial vessel, and coated all over, inside the mouth as well as outside and under the foot, with a bright yellow glaze of uniform orange tone, the typical "imperial yellow" monochrome of the Ch'ien-lung period. Height, 8½ inches. No. 146.

VASE (*P'ing*), of finished technique, dating from the Yung-cheng period, enamelled with a plain white glaze of pure translucent tone. A dragon of archaic type is projected in bold, undercut relief upon the shoulder of the vase,

and colored with a bright-blue overglaze enamel of mottled tint derived from cobalt. Height, 8½ inches. No. 147.

WINE POT (*Chui Hu*), of rustic form, decorated *sur biscuit* in the three colors of the *demi-grand feu*—viz., turquoise-blue, aubergine-purple, and touches of pale green—all of finely crackled texture. It is roughly fashioned to simulate jointed bamboo, with branches of pine attached as handle and spout, from which sprays of foliage spread out to decorate the surface in relief. A sprig of bamboo surrounds the false cover, which is immovable, the wine being poured in through a hole in the bottom of the wine-pot, which is coated all round with the turquoise glaze. Height, 5 inches. No. 148.

LOBULAR BOWL (*Shui Ch'eng*), one of a pair, of lavender crackle, traversed by a network of brown lines. It is mounted upon a tall tripod stand of European work. Diameter, 4 inches. No. 149.

VASE (*P'ing*), of the *K'ang-hsi* period, of graceful form and fine technique, artistically decorated with conventional floral designs, painted in red and gold with touches of pale green. The body is studded with five large blossoms of the idealized flowers known as *pao hsiang hua*, "flowers of paradise," connected by delicate wavy foliations. A gadroon border with beaded foliations surrounds the base, the shoulder is encircled by a band of brocaded pattern, and the rim of the mouth by a similar band, running round under the lip, which shows signs of gilding. A series of scrolled palmettes springs up from the base of the neck, and it is ornamented above with strings of beads hung with tassels suspended from a ring of scroll fret. Height, 17 inches. No. 150.

WATER-POT (*Shui Ch'eng*), for the writer's table, molded in the shape of a white univalve shell, and lightly tinted with pink and yellow enamels at the edges; the three feet are tiny shells, and a lizardlike dragon (*chih-lung*) is coiled upon the top of the shell, executed in full undercut relief. Height, 2 inches. No. 151.

VASE (*P'ing*), one of a pair of tall bottle-shaped vases, with a monochrome ground of pale-green celadon tint, decorated in "slip" with flowers and birds in relief. The floral decoration is composed of blossoming prunus-trees, bamboos, chrysanthemums, and lotus-plants, naturally modeled, so that most of the flowers stand out in white relief, but some of the leaves and other details, and the birds which are perched upon the branches are penciled in underglaze cobalt-blue. The pedestal, flowing open handles, and other mounts are in European bronze work of ornate style. Height, with mounts, 2 feet 6 inches. No. 152.

TEA-JAR (*Ch'a Kuan*), a typical specimen both in style and coloring of blue and white porcelain of the *Ming* dynasty. It is painted in brilliant blue, with the eight Taoist immortals (*Pa Hsien*) crossing the sea in procession, holding up in their hands their peculiar attributes. The scalloped waves lift up crested tops in the intervals, and the clouds dip down in formal scrolls from above to form a kind of canopy for each figure. The borders are decorated with encircling bands of conventional scrolls. The mark, pencilled under the foot in blue, enclosed within a double ring, is *Ta Ming Wan-li nien chi*, "Made in the reign of Wan-li (1573-1619) of the Great Ming [dynasty]." Height, 6 inches. No. 153.

VASE (*P'ing*), bottle-shaped, with a projecting rim at the top, and a globular body, from the upper part of which proceeds a short, solid mouthpiece. It is decorated with floral sprays of peony, lotus, jasmine, and aster, enameled in bright colors, surrounded by scrolls of green leaves, and relieved by an intensely black ground. A band of white, lightly penciled in red with a triangular fret, separates the neck from the body. The upper rim is mounted with metal, and the mouthpiece is fitted with a nozzle of Oriental workmanship. It was evidently decorated in China for the Mohammedan market, and has been subsequently mounted, perhaps in Persia, as part of a *marghali*. Height, 10½ inches. No. 154.

DOUBLE-FISH VASE (*Shuang Yu P'ing*), one of a pair, with details molded in slight relief under a celadon monochrome glaze of typical sea-green tint. Mounted in ormolu of European work. Height, 6 inches. No. 155.

TRIPOD CLUB-SHAPED VASE (*Ta Pang-chih P'ing*), elaborately decorated in enamel colors with a few touches of gilding in the style of the *K'ang-hsi* "jadeite verte." The body is decorated with a battle scene. The heroine of the fight is on horseback in front, clad in mailed costume, brandishing a sword in one hand, a spear in the other, and having a small babe wrapped in her girdle, out of whose head proceeds a thin red line which unfolds above into clouds displaying the gilded form of a dragon. An umbrella-shaped tent with imperial insignia in front is pitched on the hillside, in the direction in which the commander-in-chief is riding, surrounded by his staff carrying flags and banners. The neck of the vase is decorated with a picture of the "five ancients" (*wan lao*), the divinities of the five planets, examining a scroll with the *yu-yang* dual symbol inscribed upon it, the surroundings being of Taoist character, with pines and storks, spotted deer, and rocks covered with sacred fungus. The shoulder slope is filled with a broad band of lotus scrolls traversed by dragons, interrupted by medallions containing lions sporting with brocaded balls. A brocaded band of plum-blossom succeeds, and encircling rings of triangular fret and of gadroon pattern complete the decoration. Height, 30½ inches. No. 156.

VASE (*P'ing*), bottle-shaped, with a swelling globular body and two projecting rings on the neck, dating from the *K'ang-hsi* period. It is enameled with a dark-brown coffee-colored monochrome ground, interrupted by four circular medallions painted in dark underglaze blue with flowers, and by a ring round the shoulder with alternate lozenges and circles displayed upon the white ground. The mark under the foot is a palm-leaf penciled in blue. It is mounted with a chased bronze cover of Persian work. Height, with cover, 8½ inches. No. 157.

THREEFOLD GOURD VASE (*San Hu-hs P'ing*), with a vertically grooved body simulating three coalescent gourds with the necks distinct, so as to form three orifices for the vase. It is one of a pair enameled with a finely crackled turquoise glaze of unusually deep tones, becoming almost black in the depths of the grooves and near the foot, which is unglazed at the base. They have been mounted in Europe with three-footed stands, tasseled cords tied round the waists, and covers inlaid with three disks of crackled turquoise porcelain, hung round with festoons and tassels and surmounted by circular garlands of flowers. Height, without mounts, 8 inches. No. 158.

CELADON VASE (*Lung-ch'uan P'ing*), of the *Ming* period, of whitish paste coated with a rich unctuous-looking glaze of pale greenish tone. The decoration, which is worked in relief in the paste under the glaze, is in three horizontal bands defined by prominent rings. The lower band is vertically ribbed. The middle band has waving scrolls of chrysanthemums under a ring of diamond pattern fret. The upper band contains interlacing sprays of the mountain peony. A spot of iridescent purple black is to be noticed on the shoulder, shaded with red clouds, starting from a slight pit in the glaze, and indicating the presence of iron in the materials. The base is enameled underneath with the same celadon glaze. Height, 17 inches. No. 159.

TRIPOD CENSER (*Tung Lu*), with short cylindrical feet, and two spreading loop-handles of rope pattern, coated with a *Lung Yao* glaze of the *K'ang-hsi* period. The glaze, of the usual crackled texture, displays the characteristic *sang-de-beauf* coloring in streaky mottled tones, passing in some parts of the surface into pale apple-green, while the rims and more prominent parts are nearly white. The stand and cover are of rosewood, carved in China in a string-net pattern, and mounted with a steatite knob. Height, 4½ inches; breadth, 5 inches. No. 160.

VASE (*P'ing*), bottle-shaped, one of a pair, with wide-spreading necks, enameled with a monochrome coral-red

glaze, penciled over with two floral scrolls in gold of arabesque-like design on the bodies and with light floral borders round the edges. They have been mounted in Persia with copper rims and covers, minutely chased all over with figures, hunting-scenes, ornamental bands, and panels containing birds and flowers. Height, 7½ inches. No. 161.

QUADRANGULAR VASE (*Fang Ping*), of oblong section, with rounded indented corners, molded with two handles fashioned as lions' heads suspending rings. There is floral decoration on the front and back, incised in the paste, and inlaid with green and white enamels, the surrounding ground being a purplish brown of brilliant indescent tints. The decoration consists of flowers growing from rocks, a blossoming prunus with a twig of bamboo, on one side, chrysanthemums and grass, with a pair of butterflies flying, on the other. The mark, incised in the paste under the glaze in archaic script, is *Ch'eng-té nien chi-h*—i.e., "Made in the period Ch'eng-té (1506-21)." It seems really, however, to be a reproduction of the time of Ch'ien-lung. Height, 7½ inches. No. 162.

VASE (*Ping*), of depressed ovoid form, with a short narrow neck widening into a flaring mouth with coarsely serrated rim. A five-clawed imperial dragon envelopes the vase within its coils as it pursues the magic jewel, which is represented on one side as a disk emitting branching rays of effulgence, the intervals being filled with the scrolled clouds in which the dragon is disporting. The details are modeled in relief in the paste, and finished with the graving-tool. The investing glaze is a minutely cracked turquoise-blue of the Ch'ien-lung period, clouded with characteristic mottling of greenish tone, and becoming darker where it thickens. Round the foot, where it has "run" into a thick mass, it becomes deep crimson, affording a striking example of the manifold transformations of the protein copper silicates under varied degrees of oxidation. Height, 10¾ inches. No. 163.

CYLINDRICAL VASE (*Hua T'ung*), of the Wan-li period, decorated upon a white ground with enamel colors—red, green, yellow of brownish tone, and manganese-purple—without underglaze blue. The rim of the mouth is colored light brown; the shoulder and base of the vase are encircled by bands of spiral fret penciled in red. The body is decorated with trees growing from behind an open rockery, lit up by the yellow-brown disk of the sun, and filled in with a background of red trellis-work. A peach-tree is conspicuous with scarlet blossoms, and a clump of bamboo, with graceful green foliage; orchids and other flowers are blossoming at the foot, and a pair of birds is flying across above. The neck is covered with a diaper of foliated pattern, brocaded with branches of fruit and sprays of flowers. The base is unglazed, with the exception of a spot of white in the center. Height, 15 inches. No. 164.

FIGURE OF A CAT (*Mao Hsiang*), naturally modeled in a grayish paste of light porous fabric, and enameled with a cracked gray glaze splashed with transmutation colors of bronze-like tones passing into olive-brown, to imitate tortoise-shell. Height, 7½ inches. No. 165.

SMALL WINE-POT (*Chu Hu*), of rustic form, molded in the shape of a lotus capsule with striated sides and the seeds projecting all round at the top, and mounted upon three spiral feet; the flowing handle is a roughly tuberculated stalk, and the curved spout another, while a small folded leaf projects on either side as a decoration. The enamel colors, applied sur biscuit, are green and yellow. Height, 3 inches. No. 166.

CYLINDRICAL VASE (*Hua T'ung*), decorated in colors of the Wan-li period, with floral arabesques, painted partly in underglaze blue, partly in emerald-green and vermilion enamels. The groundwork is a bold design of leaf scrolls studded with large blossoms like those of the wild rose, executed in blue, which is brocaded with small green leaves and filled in with a diaper pattern penciled in red. The light bands of scroll which encircle the rims are out-

lined in red upon a white ground. The bottom is unglazed, only marked by concentric lines of the wheel. The vase is mounted with a collar and lid of copper, which is elaborately chased with bands containing figures of men, four-footed animals, and birds, and with floral and foliated designs of Persian work. Height, 13½ inches. No. 167.

CYLINDRICAL EWER (*T'ung Hu*), modeled in the form of a jointed tube of bamboo with a charnale projection at the top. The handle is a one-horned dragon with bowed back and biting curling tail, and it is colored red with gilded details; the long fangs come from a lion's head, and the cover is surmounted by the figure of a unicorn. The surface is covered with sprays of flowers and butterflies of naturalistic design painted in enamels of the Ch'ien-lung period. The flowers include separate sprays of the tree-peony, rose, hydrangea, lotus, peach-blossom, magnolia, chrysanthemum, lily, hibiscus, convolvulus, aster, orchid, and mandrake berries. Height, 14½ inches. No. 168.

CYLINDRICAL VASE (*Pang-chih Ping*), of the K'ang-hsi period, decorated in blue and white with panels of varied form, inclosed in a soft ground of brilliant powder-blue. There are six panels on the body, of which the two below—square, with indented corners—are painted with landscapes; the two fan-shaped panels above contain peonies and chrysanthemums growing from rocks, and the other two—of rounded foliated outline—are filled with vases of flowers and peacock's feathers; censers, and the paraphernalia of the scholar. There are two panels in the neck, shaped like leaves of the *Ficus religiosa*, one of which has a kingfisher inside perched upon a peony-branch; the other, incense-burning apparatus and a folding fan. The mark under the foot is a double ring penciled in blue. Height, 18 inches. No. 169.

VASE (*Hua Ping*), of the Ch'ien-lung period, fashioned on an archaic bronze model, with decorations executed in relief and engraved in the paste, invested with a finely cracked turquoise glaze, which varies in tone according to the depth, so as to enhance the effect of the decoration underneath. This decoration consists of a broad band of peony scrolls round the body and a ring of upright palmations on the neck, completed by encircling bands of ornamental scroll and fret designs of varied pattern. The foot, only partially glazed, shows a greyish-buff *fatte* in the intervals. Height, 13½ inches. No. 170.

VASE (*Ping*), of the K'ang-hsi period, very brilliantly decorated in enamel colors, with rich borders of scroll and fret, floral brocade and conventional foliations. The two large panels on the body contain a grotesque lion sporting with a brocaded ball tied with waving fillets, and a unicorn (*chi-lin*) of orthodox traditional form with flames proceeding from its body; the panel's are separated by vertical bands containing lozenge-shaped symbols of success (*feng-shuei*). The vase, slightly cut down, has been fitted with European bronze mounts. Height, 8½ inches. No. 171.

VASE (*Ping*), of the Fün Ting, or "soft paste" class, painted in soft-toned blue in characteristic style with fine and clearly defined strokes under a soft-looking ivory-white glaze of cracked texture and undulatory surface. It is decorated with some grotesque lions, like the ground on the body of the vase, and four on the neck, supported on banks of scrolled clouds and enveloped in flames, supporting with brocaded balls tied with waving fillets. The receding slope of the shoulder is encircled by a band of cloud scrolls, traversed by five flying bats, symbols of the five happinesses, and the foot has plum blossoms, the floral emblem of long life, scattered over a reticulated ground of mottled blue. The foot is cracked underneath; no mark. Height, 8½ inches. No. 172.

GROTESQUE UNICORN MONSTER (*Tu Ch'üeh Shou*), molded in porcelain of the Ming period, with a lionlike body, having a horn, shaped like the horn of a rhinoceros, curving up from the middle of the forehead. The body, etched with a graving-tool, is coated with a snow-white cracked glaze; the ears, beard, and flowing tail are overlaid with

bright blue; the mane and spiral coils of hair are touched with dark green. The interior, which is hollow, is partially lined with crackled glaze, showing a grayish paste in the intervals. Length, 6 inches. No. 173.

SMALL VASE (*Hua Ping*), of turquoise crackle of the *Ming* dynasty. It is molded of archaic design, with a ribbed body vertically grooved and a mouth with an eight-fold foliated rim. Round the body and neck of the vase are coiled the forms of two three-clawed lizardlike dragons, modeled in complete undercut relief, in pursuit of the jewel ball, which is attached in front midway between the heads of the monsters. The *translucent* glaze changes from its pure turquoise tint to olive-gray in the thinner parts, and deepens into purple where it collects in thick drops. The foot is unglazed, showing a yellowish-gray *pâte*. Height, 5½ inches. No. 174.

BEAKER-SHAPED VASE (*Hua Kō*), of cracked celadon, dating from early in the *Ming* dynasty, if not older. The flaring mouth has a rim alternately projected and indented as if formed of eight foliations, and the vase is marked with slight vertical ribs starting from the points of the foliations. The prominent band around the middle of the vase is etched with triangular lines and clouds showing indistinctly under the thick glaze. The glaze, which spreads over half of the interior of the vase, and also covers the base, is a celadon of green tint and lustrous aspect, crackled with a network of dark-brown lines, although inside and under the foot the reticulated lines are colorless. The foot-rim shows a *pâte* of reddish-yellow color. Height, 11 inches. No. 175.

PILGRIM BOTTLE (*Pei-hu P'ing*), of the rounded form and oval section known also as *Pao-yueh P'ing*, from its resemblance to that of the full moon. Decorated in blue and maroon under the white glaze, with five-clawed imperial dragons rising from the sea into the clouds in pursuit of the wish-granting jewel, which is depicted in the middle of the vase as an effigient disk. There is a small border the foot, penciled in the same underglaze cobalt-blue, with the inscription *Ta Ch'ing Chien-lung nien chi*, "Made in the reign of Chien-lung (1736-95) of the Great Ch'ing [dynasty]." Height, 12½ inches. No. 176.

VASE (*P'ing*), of the coarser Ting-chou ware of the *Ming* period known as *T'u Ting*. The decorative designs are either molded in relief or etched at the point in the grayish-white paste, which is coated with an ivory-white crackled glaze, become greenish in tone where it thickens. The neck swells above into a bulbous enlargement, which is grooved like a bulb of garlic. A dragon of archaic design is coiled round in salient relief, pursuing a jewel among clouds. The bulging body is engraved with floral scrolls, a band of gadroon pattern runs round below, and a band of spiral fret above, succeeded by a chain of rectangular fret etched round the shoulder. The foot is coated with the same soft-looking crackled glaze. The foot-rim shows a hard fabric, which can not be scratched by a steel point. Height, 13½ inches. No. 177.

JAR (*Kuan*), one of a pair, with bell-shaped covers, richly decorated in blue and white of the *K'ang-hsi* period, and imitated in European work of the eighteenth century in the same style as the vase in Fig. 114. It is decorated with clumps of lotus intermingled with reeds, alternating with hanging branches of peonies and sprays of asters. Foliations of brocaded design spread upward and downward from the borders, which are encircled also with floral bands. The cover is painted with sprays of peony at the top, succeeded by a conventional floral border. The mark under the foot is a diamond-shaped symbol (*fang-shêng*), tied with a fillet, inclosed in a double ring. Height, 17 inches. No. 178.

FIVE SNUFF-BOTTLES, of the reigns of *Yung-chêng* and *Chien-lung*. No. 179.

SMALL VASE (*Hsiao P'ing*), of white *Fêng Ting* porcelain, fashioned after an antique model, with a flaring bell-shaped

mouth. The rims are lightly etched with scroll borders, and the vase is encircled with three foliated bands worked in slight relief in the paste. The glaze, of characteristically soft ivory-white tone, is not crackled, but has the undulatory pitted texture known as *chu-p's uen*, or "orange-peel marking." Height, 5½ inches. No. 180.

VASE (*P'ing*), of bulbous form, with vertical grooves, so as to be of six-lobed section, invested with a mottled *flambé* glaze of dark brownish-crimson tint, flecked with lighter spots at the edges. The interior is coated with a grayish, superficially crackled glaze, which also appears on the lip and more prominent points of the surface. The foot is enameled with a greenish, uncrackled glaze, and has no mark inscribed. Height, 13 inches. No. 181.

BEAKER-SHAPED VASE (*Hua Kō*), of the *K'ang-hsi* period, painted in colors—greens of diverse tone, brownish-yellow, vermilion, and shaded purples, relieved by a black enameled ground. It is decorated in two divisions. The lower half is covered with blossoming plum-tress with white flowers and buds, and a bird perched on one of the branches, filled in with colored sprays of asters and grass and bunches of peaches and persimmons. The upper half has peach-tress with red and purplish flowers and peony shrubs with large shaded vermilion blossoms, mingled with the prunus, a Reed-pheasant in the foreground on a rock, and other birds flying among the trees. The foot is enameled white, with no mark attached. Height, 18 inches. No. 182.

LARGE VASE (*T'a P'ing*), of the *Chien-lung* period, enamelled with a monochrome glaze of greenish celadon tint, deepening in tone as it thickens in the recesses of the decoration, which is worked in relief in the paste underneath. This consists of a pair of five-clawed imperial dragons, one just emerging from the scrolled waves, which surround the base of the vase, the other enveloping the body and neck within its scaly coils. Flames issue from the bodies of the monsters, the intervals are filled in with scrolled masses of clouds, and the jewel which they are pursuing is represented on one side as a disk emitting threefold branching rays of effulgence. The base, unglazed, shows a comparatively coarse, yellowish paste. Height, 21½ inches. No. 183.

JAR (*Kuan*), painted in blue and white, of the *K'ang-hsi* period, with a band of Amazons riding down a mountain valley toward a military encampment, the tents of which are seen over the hills in the distance. They have long pheasant-feathers stuck in their fur caps, and are carrying flags and banners, with spears slung on their backs; one has a drawn sword in each hand. The mark under the foot is a palm-leaf encircled by a wide double ring. Height, 9 inches. No. 184.

GROUND-SHAPE VASE (*Hu-fu P'ing*), one of a pair, intricately fashioned with carved openwork casings and movable appendages, and richly decorated in delicate enamel colors and gilding of the *Chien-lung* period. Through the open trellis bands, inclosing foliated panels with *sossitha* symbols, glimpses are caught of a solid cylindrical core, painted with bats flying among clouds. The waists are belted with movable rings, with two projecting scalloped handles, by which the rings can be made to revolve. The foot is enameled red underneath, with the seal, penciled in gold, inscribed *Ta Ch'ing Chien-lung nien chi*, "Made in the reign of Chien-lung of the Great Ch'ing [dynasty]." Height, 16½ inches. No. 185.

SMALL TEAPOT (*Ch'ao Hu*), carved in openwork designs, and richly decorated in enamel colors and gilding of *Yung-chêng* or early *Chien-lung* date. The globular body, which represents a brocaded ball, is studded with four floral bosses with gilded, pierced centers, and has the intervals filled in with brocaded designs relieved by an enameled black ground. Two grotesque lions, colored pink (*rose d'or*), are crouching upon the ball, of which one forms the handle, while the other has a tube projecting from its back as the spout. The cover is crowned by a floral knob set in the middle of a gilded openwork boss, encircled by the

PLATE CXV

THREE JAPANESE TEA-JARS
OF DIVERSE FORMS.

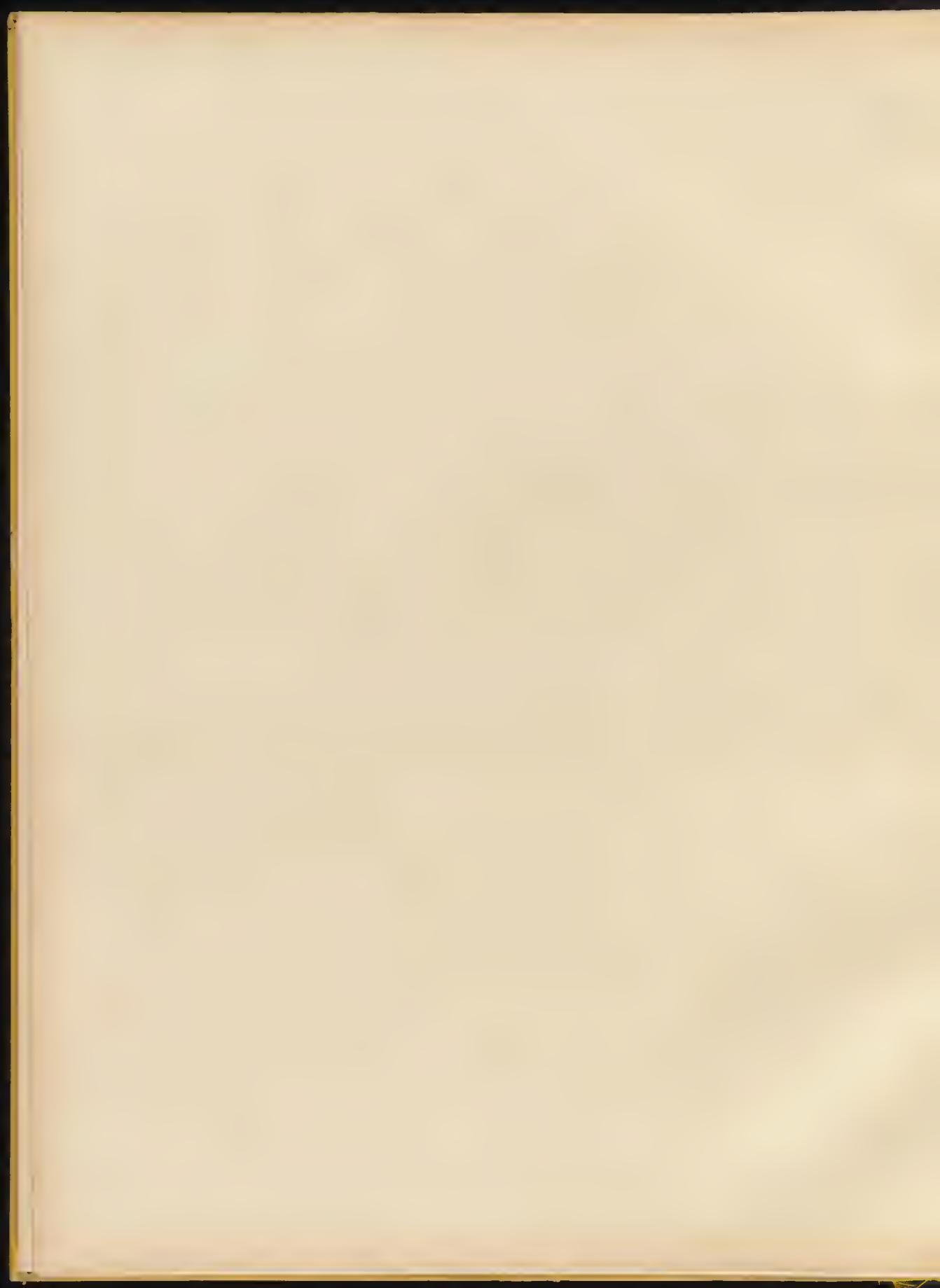
1. TEA-JAR (Chacō) of oval form, with a sharply ridged shoulder, contracting to a small mouth. A paste of light grayish material, incised with a yellowish-orange glaze of pale yellow, overlaid with a splash of verdigris color which runs down on one side in two finely cracked green streaks ending in olive drops. Shigaraki pottery, made in the province of Ōmi about 1750.

2. TEA-JAR (Chacō) of wide, depressed form, with a prominently ridged center, simulating a covered bowl. Composed of a red clay and covered with a brown glaze, over which is spread a thick enamel of mottled gray tone passing into brilliant olive tint, running down irregularly in unctuous drops. Takatori stoneware, made in the province of Chibaen about 1750.

3. TEA-JAR (Chacō) of oval shape, with a horizontally ridged surface, and two slightly projecting strap handles. A paste of light-brown material, covered with a yellowish brown glaze, overlaid on either side of the shoulder by an irregular splash of pale yellow with a brilliant streaked orange. Ibaraki pot, or in a few pieces, in Idzumo province, about 1750.

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same delicate floral scrolls as decorate the rim of the tea-pot. Height, 4½ inches. No. 186.

VASE (*P'ing*), of *K'ang-hsi* blue and white. The long, gracefull neck is decorated with floral scrolls, conventional bands of ornament, and palmette foliations. The body displays a pair of hexagonal vases with arrows inside, as well as in the tubular handles, which are mounted on tripod tables, alternating with two pairs of lamps, each pair being suspended side by side with cords hung with tassels. The mark under the foot is a flower sprig. Height, 10½ inches. No. 187.

WATER RECEPTACLE (*T'ai-po Tshui*), so called because it is modeled in the shape of the wine-jar (*tshui*) of the famous poet Li T'ai-po, enamelled outside with a mottled "peach-bloom" glaze of reddish tone, variegated on one side with a cloud of apple green. There is an etched decoration in the paste under the glaze in the form of three medallions of archaic dragon scrolls. The mark, written underneath in blue in large characters, is *Ta Ch'ing K'ang-hsi nien chih*, "Made in the reign of K'ang-hsi of the Great Ch'ing [dynasty]." Diameter, 5½ inches. Bronze mount and stand.

No. 188.

VASE (*Hua Tshui*), of the *Chien-lung* period, modeled in the form of a bronze sacrificial wine-vessel, with the handles fashioned as elephants' heads, and the sides worked in relief and etched under the finely cracked turquoise glaze, which is of the usual mottled tone. The body is encircled by a broad band filled with lizardlike dragons holding scrolls of sacred fungus (*ling-chih*) in their mouths, the neck with a ring of conventional palmations, and the foot by a continuous chain in double outline of rectangular fret. The foot, partially glazed, shows a white *pâte de porcelaine* texture. Height, 9 inches.

No. 189.

GOURD-SHAPED VASE (*Hu-lu P'ing*), of pale-colored *Lang Yao* of the *K'ang-hsi* period. The glaze, which is slightly crackled in parts, is of liver tint, thickly flecked with light spots, and it is of minutely pitted texture. The vase is enamelled so as to leave a well-defined white rim round the mouth and at the base; the foot is coated with a pure white glaze underneath, with no mark inscribed. Height, 16 inches.

No. 190.

VASE (*P'ing*), of grayish crackle, executed in the style of the nucleus *Ko Yao*. The glaze, which runs in thick meatuses, is a gray celadon, traversed by a network of reddish-brown lines connected by more superficial colorless lines. It is stained brown, as if accidentally, under the handles and ornamental rings. The two handles are fashioned in the form of lions' heads, surrounded by fringes of curled mane, and are perforated for rings. They are colored iron-gray, like the three encircling bands of fret which are worked round the vase. The interior of the vase is created with the same gray crackle; the foot, unglazed, is stained a reddish brown. Height, 15 inches.

No. 191.

VASE (*P'ing*), of later *Chien-lung* date, enamelled with a finely crackled yellow monochrome ground of clouded tone. The decoration, which is molded in relief in the paste and finished by engraving, consists of a group of three lions sporting with a broadened tail tied with waving fillets, and a single bat flying across the neck of the vase above; the enamel colors used comprise a bright green and purple, with a sparing addition of white. The base is coated with some *tsuif* yellow enamel, with no mark inscribed. The fabric is peculiarly thin and light. Height, 12 inches.

No. 192.

STATUETTE (*Hsiang*), of a mandarin of high rank, richly enamelled in brilliant colors of the *K'ang-hsi* period, with smiling features of Chinese type, and flowing mustaches, painted black in openwork relief. The official robes with wide hanging sleeve are brocaded with four-clawed dragons on a pale-purple ground, and display the square insignia of the highest rank embroidered with storks behind as well as in front. The girdle is set in ancient style, with oblong and circular plaques, which are executed in relief

and colored "old gold," of tint different from the ordinary yellow derived from antimony, which is used on the brocade designs. The hat and the baton of rank, once held in the hands, are both lost. Height, 17½ inches. No. 193.

DELICATE AND GRACEFUL VASE (*P'ing*), of the best *K'ang-hsi* period; *pâte sur pâte* modeling of *chi-tsu* amid surges in fine white beneath a beautiful translucent glaze, set off with *chi-tsu* in a strong peach-bloom tint. Height, with mounts, 9 inches.

No. 194.

BALUSTER VASE (*Mei P'ing*), finely decorated in bright enamel colors of the best *K'ang-hsi* period, with two prominent handles pierced for rings fashioned in the form of grotesque lions' heads, and reserved in pure white "blanc." It is decorated in horizontal bands separated by chains of rectangular and spiral fret penciled on purple grounds. The broad band round the middle has a pair of archaic dragons (*chih-tung*) in the midst of graceful scrolls of lotus, relieved by enamelled black ground. A band of peony scrolls spreads round the foot displayed upon the same black ground, and sprays of peony wind round the shoulder of the vase with a bright-green background etched with a spiral pattern. A ring of palmettes encircles the neck, filled in with black. The foot is enamelled white underneath, with no mark inscribed. Height, 11½ inches.

No. 195.

LANG YAO VASE (*Lang Yao P'ing*). A small bottle-shaped vase with bulging body, displaying the same rich *sang-de-beuf* coloring as the large vase which is illustrated in Plate LIX. The foot is coated underneath with a cracked apple-green glaze mottled with tints of olive. Height, 9 inches.

No. 196.

VASE (*Hua P'ing*), decorated in brilliant enamel colors of the *K'ang-hsi* period. Formal rings of conventional palm-leaves spread upward and downward to ornament the neck and foot with scrolled foliations, of which four on the neck display the dual *yin-yang* symbol with black and gilded red segments. The body of the vase is covered above with hibiscus of floral brocade, exhibiting, in regular rotation, sprays of the emblematic flowers of the four seasons—the peony of spring, the lotus of summer, the chrysanthemum of autumn, and the prunus of winter grouped with other flowers. The rest of the surface underneath is decorated with butterflies and with scattered sprays of peony and plum-blossom. The foot, enamelled white, has no mark. Height, 15½ inches.

No. 197.

BOX FOR SEAL VERMILION (*Yen Sh Ho*), of circular shape, composed of two equal parts, of which one is the cover. It is coated with a typical "peach-bloom" glaze, having a light pinkish-red ground mottled with clouds of darker red, and passing into apple-green toward the middle. The mark, written in blue in orthodox style, is *Ta Ch'ing K'ang-hsi nien chih*, "Made in the reign of K'ang-hsi of the Great Ch'ing [dynasty]." Diameter, 2½ inches.

No. 198.

GROUP OF SNUFF-BOTTLES, of the *K'ang-hsi* period.

No. 199.

VASE, of the *K'ang-hsi* period; imperial yellow glaze. Height, 11½ inches.

No. 200.

SMALL PILGRIM BOTTLE (*Pei Hu P'ing*), of the *K'ang-hsi* period, invested with a copper-red glaze of the "peach-bloom" type and coloring. It has two open flowing handles of wavy outline, and a dragon of archaic form (*chih-tung*) is worked in bold relief in a medallionlike coil upon the shoulder both in front and behind. The rims are lightly mounted in metal. There is no mark under the foot. Height, 3 inches.

No. 201.

VASE (*Hua P'ing*), of the "peach-bloom" class with foliated base, the neck of which has been cut, but mounted with gold and silver in Japan in the lines of the original form. This is a companion piece to the vase which was illustrated in Plate LII, and the description will be found accompanying that plate.

No. 202.

DOUBLE-FISH VASE (*Shuang Yü P'ing*), modeled in the form of a pair of fish rising from waves, with their bodies blending into one, and their gaping mouths coalescing to make a single oval rim. They are enameled in soft coral-reds of graduated tone, over details etched in the paste; the waves at the foot are colored blue and green, and the eyes of the fish are touched with points of black enamel. Height, 7½ inches. No. 203.

VASE (*Hua P'ing*), of flattened ovoid form, with an oval mouth of four-lobed outline, the indentations of which are continued down the vase as far as the rim of the foot. It is coated with a lustrous glaze of cracked texture, which is of a pale-green celadon tone, thickly flecked with clouds of dull cherry-red; become more intense in the grooved parts, where the glaze is deepest. The inside of the mouth and the base of the vase are lined with a gray-green enamel of similar shade, flecked with red, but not cracked. It is a specimen of cracked apple-green (*p'ing-kuo ch'ing*) of the *K'ang-hsi* period. Height, 7½ inches. No. 204.

LANG YAO VASE (*P'ing*), of form similar to the one illustrated in Plate LIX, showing the way in which the color is apt to "run," so as to be partially obliterated in the furnace. The upper half of the vase is a pale gray-green crackle with brown reticulations, only slightly tinted with pink, while the lower half displays all the rich *sang-de-bois* tones of color, shot with a dark speckled mottling. The two parts are separated by an irregularly undulating line, evidently of fortuitous origin. The base is coated with a typical apple-green cracked glaze slightly clouded over with olive tints. Height, 18 inches. No. 205.

VASE (*P'ing*), of the *K'ang-hsi* period, of graceful form, coated with the mottled cobalt glaze known as "powder-blue" or "mazarin-blue," and decorated over the blue glaze of the *grand feu* with sprays of large-blossomed chrysanthemum and bamboo painted in gold and fixed in the muffle. An inscription in ten characters, penciled in gold on the back of the vase, now half obliterated, is a stanza taken from an ode on the chrysanthemum. Height, 10 inches.

VASE (*P'ing*), of the *K'ang-hsi* period, of rare type and magnificent coloring, having the decoration executed in cobalt-blue and copper-red of the *grand feu*, enhanced by a *sang-de-bois* background of the type of the *Lang Yao* monochrome vases of the time. The cracked ground exhibits the usual brilliantly mottled tones, passing from paler ruby shades into the deepest crimson. There is a floral decoration worked in relief in the paste, the shoulder is defined by a prominent ring, and the neck, which has, by the way, been cut at the top, is horizontally ribbed. On the front of the vase a lotus plant is modeled, growing naturally in water represented by crested waves; the large folded leaves, lifted upon rough tuberculated stalks, are painted in blue; the flowers and buds are shaded in wavy lines of red within blue outlines; a couple of swallows painted in blue complete the scene, one flying, the other perched upon a leaf-stalk. The foot is enameled white, with a tinge of green. No mark. Height, 14½ inches. No. 207.

CLUB-SHAPED VASE (*Pang-chih P'ing*), painted in brilliant colors with gilding of the *K'ang-hsi* period. The panels of diverse form which decorate the vase are of powder-blue *sang-de-bois*, outlined and painted in gold. The panels on the neck display a mountain landscape and sprays of plum-blossom. The larger panels on the body contain a picture of a temple in the sea representing the *Tao* paradise, with a stork flying near bringing a "rod of Fate" in its beak; a monkey seen with fishing-boats; a pair of fighting cocks; and a pine scene with a couple of deer; the smaller panels show a flock of geese, an aquatic monster, and four sprays of flowers. The intervening ground is painted with chrysanthemum scrolls traversed by dragons (*ch'i-lü-hung*); the neck, with butterflies and flowers on a pale-green background dotted with black, with phoenixes in clouds coiled in medallions, and storks penetrating the floral ground. The shoulder has a ring of floral brocade,

interrupted by four foliated medallions, with pictures of fish and fishermen, flowers, and apparatus for chess and incense. Height, 18 inches. No. 208.

SMALL VASE (*Hua P'ing*), with a one-horned three-clawed dragon modeled upon it in full undercut relief, coiling round the shoulder at the base of the long cylindrical neck. The ground of the vase is a "peach-bloom" glaze of nearly uniform deep tint, except the slightly prominent rim, which is defined by a clear line of white. The dragon is enameled a bright apple-green of uniform shade, contrasting vividly as a complementary color with the red background. The mark, penciled beneath the foot in underglaze blue, is *Ta Ch'ing K'ang-hsi sien chih*, "Made in the reign of *K'ang-hsi* of the Great *Ch'ing* [dynasty]." Height, 9 inches. No. 209.

WINE-CUP (*Chiu Pei*), a little bowl-shaped cup of egg-shell texture, with a gently expanded rim, which is defined by a line of white. The rest of the surface, both inside and outside, is invested with a mottled glaze of the characteristic "peach-bloom" type, flecked with spots of darker, duller red, and variegated with clouds of apple-green tint, the latter being more marked near the base. The mark, penciled under the foot in cobalt blue, encircled by a single ring, is *Ta Ming Hsuan-te nien chih*, i.e., "Made in the reign of *Hsuan-te* (1426-15) of the Great *Ming* [dynasty]," but the technique and peculiar style of coloring indicate rather the *K'ang-hsi* period (1662-1722). Height, 1½ inch; diameter, 2½ inches. No. 210.

BALUSTER-SHAPED VASE (*Mei P'ing*), of the *K'ang-hsi* period, enameled with a brilliant cracked glaze of emerald-green passing into olive at the edges, invested with a thick overglaze of peach-bloom red, irregularly mottling the green substratum with clouds of crushed-strawberry color. A lightly etched decoration in the paste underneath the glaze of a border of sea-waves round the foot of the vase, and two dragons mounting among clouds up the sides, is barely visible through the dense and variegated overlying mantle. The middle of the foot, bounded by a broad ring of "biscuit," is marked with concentric lines of grayish-white crackle. Height, 6½ inches. No. 211.

TRIPLE GOURD-SHAPED VASE (*Chiü-lu P'ing*), of the *K'ang-hsi* period, a companion piece to the tall vase which is illustrated in Plate LXI. The middle section is enameled in colors upon a white ground with butterflies in the midst of sprays of flowers and leaves, defined above and below by rings of spiral and rectangular frets penciled in coral-red. The upper and lower sections are enameled with a black iridescent ground of "raven's-wing" hue, over designs executed in relief in the paste underneath these designs represented by flames of fire, on the lower part three lions of the ordinary grotesque type sporting with embroidered balls encircled by waving fillets. Traces of gilding can be detected on this vase. Height, 28 inches. No. 212.

SET OF FIVE PIECES (*Wu Sæ*), arranged as a *Garniture de Cheminée*, composed of three ovoid jars with covers, and two cylindrical beakers. The pieces are enameled with a monochrome ground of coffee-brown shade, leaving white reserves of varied form, scroll pictures, leaf-shaped panels, flowers, lambrequins and bands of floral brocade, and the like, which are decorated in bright enamel colors with gilding. The larger panels are filled with hill landscapes with temples and pagodas; the flowers that fill the brocaded bands and stud the intervals include peonies, asters, and blossoms of the peach and plum. Height, 10½ and 11 inches. No. 213.

VASE (*Hua P'ing*), of the *K'ang-hsi* period, with the body enameled with a *ts'ai-shin* glaze of light yellowish-brown tint, and the neck decorated in blue and white with a band of diaper incising three medallions of flowers, succeeded by a ring of *svarsika* pattern fret, and upright sprays of pinks. The mark, underneath the foot, is a double ring penciled in blue. Height, 8 inches. No. 214.

VASE (*Hua P'ing*), of the *K'ang-hsi* period, of complex form and mixed decoration. The globular body has the lower half enameled with a *tan chien* (or brown) glaze of *c'e-fu-lai* color, which is succeeded by a ring of grayish-white crackle, and this by a band of floral sprays painted in blue. The upper part, which is shaped like a "beaker," poised upon the globe, is decorated in blue and white with pinks (*dianthus*) growing from rocks and with sprays of daisies. No mark. Height, 7 inches. No. 215.

BOTTLE-SHAPED VASE (*Hua P'ing*), of the *K'ang-hsi* period, enameled with a brown *ts'u-chien* glaze of chocolate-color, and decorated over the glaze, in white slip, with two formal baskets of flowers on the body, and a conventional scroll round the upper rim, hung with beaded pendants. The foot is enameled white underneath. Height, 10½ inches.

WINE-POT (*Chia He*), molded in the shape of a peach, with a hole in the bottom for the introduction of the wine. The handle and curved spout are fashioned as small branches, which send off leafy twigs to decorate the surface on which they are worked in relief in the paste. The paste, which is gray in color, is invested with aubergine-purple and turquoise glazes of the *de-mi-grand feu*, mingling as they meet in brilliant intermediate tints. Height, 5½ inches.

MINIATURE FLOWER-VASE (*Hua Ch'a*), of pure white porcelain of the *K'ang-hsi* period, charming in design and perfect in technique. It is molded in the shape of a flowering twig of the *Magnolia yulan*, lifting up a blossom, as white as the finest jade from which the flower takes its name, to form the vase, and buttressed by two buds, which rise from the same twig as it winds round in openwork relief to form the support. The sepals of the flowers are delicately etched under the white glaze, which is rich and translucent. Height, 5 inches. No. 218.

WATER RECEPTACLE (*Shui Ch'eng*), of eggshell, *Fen-Ting* porcelain, with uncrackled white glaze of soft tone. It has two handles molded in open relief upon the sides of the bowl in the shape of a pair of archaic dragons (*ch'i-thung*). Height, 2½ inches. No. 219.

VASE (*P'ing*), of *Tung Yao* porcelain, bottle-shaped, with depressed bulging body and long cylindrical neck. It is coated with a deep ivory-white glaze cracked throughout with brown lines, overspread with light clouds of buff tint partially investing the brown reticulation. The rim of the mouth is defined by a line of white. Height, 8 inches. No. 220.

VASE (*P'ing*), of *Ting-Yao* porcelain of tall, graceful form, tapering gradually downward from the rounded shoulder. The rich glaze is minutely cracked throughout with brown lines of varying depth and color, invested with mottled buff tints clouding the surface. Height, 8½ inches. No. 221.

VASE (*P'ing*), of delicate *Fen-Ting* fabric of the *K'eng-hsi* period, invested with a soft-looking undulatory glaze of ivory-white tone, traversed by a few sparse lines of cracking. The molded decoration consists of a four-clawed dragon in relief, pursuing a disk with dotted, "jeweled" surface and spiral center, enveloped in flaming rays. Height, 8½ inches. No. 222.

MINIATURE VASE FOR DIVINING-RODS (*Shih-t'sao P'ing*), of oblong quadrangular form and square section, with ribbed corners, and ridged sides studded with four central bosses which are carved in openwork as branches of peaches. The paste, of *Fen-Ting* texture, is invested with a soft-looking cracked glaze of ivory-white tone. Height, 4 inches. No. 223.

BALUSTER VASE (*Mei P'ing*), of the *Fen-Ting* or "soft paste" class, dating from the reign of *K'ang-hsi*. Of remarkably light weight, owing to the porous texture of the material, which is, in reality, very hard, it is invested with an undulatory glaze, pitted like the peel of an orange, with uncrackled surface, under which the decoration is pen-

ciled in pure soft-toned blue. The strokes of the brush are neatly defined in the way that is characteristic of this material, which differs from ordinary porcelain as velvet does from paper. The chaste decoration consists of three formal upright sprays of lotus, each composed of a single petalate leaf, an expanded blossom and a bud, with simple rings of rectangular fret round the shoulder and foot. Height, 13 inches. No. 224.

SMALL VASE (*P'ing*), of graceful form and finished technique, decorated on each side with a five-clawed imperial dragon enveloped in flames, painted in maroon, the underglaze red of the *grand feu*, which is derived from copper. The mark, penciled underneath, in underglaze cobalt-blue of brilliant tint, is *Ta Ch'ing K'ang-hsi nien chih*, "Made in the reign of *K'ang-hsi* of the Great Ch'ing [dynasty]." Height, 8½ inches. No. 225.

VASE (*P'ing*), of tall ovoid form, with the decoration molded in relief and painted in colors of the *grand feu*, blue, maroon, and celadon. Four-clawed, two-horned dragons are depicted on the obverse and reverse sides of the vase, rising from the waves of the sea, with brown bodies and blue manes, the jewels which they are pursuing in the air are shaded in brown, emitting spirally effulgent rays; and flames proceeding from the limbs of the monsters fill in the interstices. The rocks that rise out of the blue crested waves are painted in celadon. The mark, penciled underneath in blue, within a double ring, is *Ta Ch'ing K'ang-hsi nien chih*, "Made in the reign of *K'ang-hsi* of the Great Ch'ing [dynasty]." Height, 17½ inches. No. 226.

VASE (*P'ing*), decorated in underglaze blue, maroon, and celadon, all colors of the *grand feu*, with a combat between the tiger, king of land animals, and the dragon, prince of the powers of the air. The tiger is standing in the foreground of a rocky landscape, with large pines rising in the background having their knotted trunks painted in brown and the foliage in blue; the rocks are tinted celadon, and the clumps of Polyporus fungus growing on the rocks are outlined in maroon, pierced through by blue blades of grass. The four-clawed dragon, of fierce aspect, is half hidden in scrolled clouds, which roll round the vase, worked on white "slip" in slight relief. The mark, penciled in blue within a double ring, is *Ta Ch'ing K'ang-hsi nien chih*, "Made in the reign of *K'ang-hsi* of the Great Ch'ing [dynasty]." Height, 16½ inches. No. 227.

CLUB-SHAPED VASE (*P'ang-chuk P'ing*), of the *K'ang-hsi* period, artistically decorated in brilliant enamels, with a touch or two of gold, without any underglaze blue. It is painted in panels of diverse form, the intervals being filled in with butterflies and floral sprays of lotus, peony, chrysanthemum, begonia, pink, and aster. The panels contain symbols of rank and honor with the apparatus of the liberal arts and other antiques (*po hu*); grotesque monsters on rocks, with eagles flying in the air; storks on a pine, with peaches floating in the water beneath; phoenixes under a dryandra-tree, peacocks with peonies, and warblers in a blossoming prunus-tree. The shoulder of the vase is encircled by a band of diaper with butterflies in medallions, and the neck has quatrefoil panels containing flowers and butterflies, separated by a spiral diaper traversed by lizard-like dragons (*ch'i-thung*) of archaic design. Height, 17½ inches. No. 228.

VASE (*P'ing*), painted in underglaze red of maroon tint derived from copper, covered with a white glaze of hair monious translucent tone. The decoration consists of five horizontal bands of scrolled sea-waves, containing dragons and other grotesque monsters, and four bands of diaper of lozenge fret pattern. A fifth band of fret winds round the prominent lip of the vase, succeeded by two rings of formal foliations. A double white ring round the body breaks the monotony of the decoration and defines the shape. The mark, written under the foot in underglaze cobalt-blue, is *Ta Ch'ing K'ang-hsi nien chih*, "Made in the reign of *K'ang-hsi* (1662-1722) of the Great Ch'ing [dynasty]." Height, 10½ inches. No. 229.

EGGSHELL PLATE (*Tie-tai P'ing*), enameled on the back round the border with a crimson (*rouge d'or*) ground, and decorated in front in brilliant enamel colors of the *famille rose*, with gilding. The field is filled with a picture of the Dragon Festival annually celebrated on the fifth day of the fifth moon, with a dragon-boat being towed in procession, painted over the white glaze in sets. This is framed by encircling bands of floral brocade, and the border of the plate is filled in with diapers of varied pattern inclosing panels of scroll ornament and formal flowers, all richly painted in delicate enamels, among which pink (*rose d'or*) predominates. Diameter, 8 inches. No. 230.

COVERED BOWL (*Kai Wan*), of the *K'ang-hsi* period, with lions' heads as handles, an archaic dragon surmounting the cover, and Taoist figures molded in relief in the midst of scrolled clouds round the sides. It is an example of the class of *San T'sai* or "three colors," being enameled *sur biscuit* in yellow, green, and purple, of grayish tone. The foot is unglazed. Diameter, 4 inches. No. 231.

CYLINDRICAL VASE (*Tung P'ing*), of the *K'ang-hsi* period, decorated in blue and white in the same style as the vase of similar shape illustrated in Figs. 268 and 35, which are enameled in color. The decoration consists of horizontal bands with alternate grounds of white and mottled blue. The central band contains archaic dragons (*chi-shu lung*), with branches of sacred fungus; the other bands floral scrolls with felicitous symbols and broadened panels, and the neck is encircled by stiff upright palm-leaves of formal design. Height, 11 inches. No. 232.

CENSER (*Hsiang Lu*), of circular shape, bulging below, coated with a finely cracked glaze of ivory-white tone invested with cloudy tints of buff. Carved rosewood stand and cover of Chinese work. Height, 4 inches; diameter, 8 inches. No. 233.

VASE-SHAPED EWER (*Hu P'ing*), with a flowing handle fashioned in the outline of a dragon, a tall overlapping cover, and no spout nor projecting lip. It is decorated in blue of the *K'ang-hsi* period with foliated panels of floral brocade, connected by straps and links, and separated by diapered grounds, and the rims are encircled by light bands of triangular fret. The base is unglazed. Height, 11 inches. No. 234.

PLATE (*P'an-tzu*), of *Chien-lung* porcelain, coated with a celadon glaze of pale greenish tone, enameled over the glaze in opaque white derived from arsenic. In the field is a little garden scene with peonies, cockscombs, asters, and millet, and a cock crowing on a rockery, a favorite decoration of the time. The border is filled with a scroll of conventional flowers executed in the same white enamel. The rim is encircled by a formal border penciled in over glaze blue, and is colored iron-brown at the edge, with traces of gilding; on the inner slope of the border is a band of chrysanthemum scrolls painted in the same cobalt-blue. Diameter, 8½ inches. No. 235.

SMALL CENSER (*Hsiang Lu*), mounted upon four man-millated feet, having an overlapping cover pierced in open-work with a trellis framework inclosing two *swestika* symbols. Coated with a thick stone-gray glaze of *Ko Yao* type crackled with brown lines. An ancient piece, with the interior of the cover deeply stained with incense-smoke. Height, 3 inches. No. 236.

CYLINDRICAL VASES (*P'ing*), a set of three, of the *K'ang-hsi* period, with diapered borders and rim bands of fret pencilled in underglaze blue, inclosing panels of varied form, painted with flowers in brilliant enamel colors with gilding. The central vase has two large oblong panels on the body; the first containing a lotus growing with reeds having one large leaf of pale green splashed with black of purple iridescent tint and a smaller leaf tipped with over-glaze blue; the other containing a spray of peony; the neck is decorated with a spray of poppies and a begonia with a grasshopper feeding on its leaves. The two side vases have small medallions inclosed in the diapered bor-

ders, displaying dragons and peonies at the top; fish, shells, censers, lions, and lilies down the sides; palm-leaves and musical stones bound with fillets at the bottom; the large panels are painted on one side with blossoming branches of prunus mingled with twigs of bamboo, on the other side with hanging branches of *Hibiscus rosa sinensis*; the necks are decorated with two small sprays of peony. The mounts are in European work of the eighteenth century. No marks underneath. Height, without mounts, 11 inches. No. 237.

VASE (*P'ing*), one of a pair of small bottle-shaped vases, enameled with a finely cracked turquoise glaze of the *K'ang-hsi* period. They are elaborately mounted in gilded European bronze-work, with foliated covers surmounted by strawberries as knobs, garlands of flowers hanging in festoons round the rims and foliated pedestals. Height, with mounts, 8½ inches. No. 238.

TALL BEAKER of *K'ang-hsi* porcelain, decorated in the characteristic enamels of the period, showing a court interior, with a dancing-girl, accompanied by an orchestra, performing before the imperial circle. Height, 30 inches.

No. 239.

JAR (*Kuan*), of tall ovoid form, with a rounded cover, artistically decorated in polychrome enamels (*wan ts'ai*) of the finest *K'ang-hsi* period. Lines of underglaze cobalt-blue define the rims, but the decoration is entirely executed in brilliant enamels, among which overglaze cobalt-blue is conspicuous. The jar displays two duplicate pictures of family life, groups of ladies with slender, graceful figures, and children in courtyards filled with flowers and with various emblems of rank and culture. The cover is painted with vases, incense apparatus, propitious symbols, and paraphernalia of the liberal arts. Bands of floral sprays, with rings of formal diaper and foliated pattern, complete the decoration. The mark underneath is a double ring, pencilled in underglaze blue. Height, 15 inches. No. 240.

VASE (*P'ing*), with a pedestal (*tso*), of decorated porcelain of the *famille verte*, dating from the reign of *K'ang-hsi*. Of similar style to those illustrated in Figs. 11 and 30, it is fluted and painted with the same floral designs in green, yellow, and manganese purple, with touches of black. Height, with stand, 8½ inches. No. 241.

CLUB-SHAPED VASE (*Pang-chik P'ing*), of the *K'ang-hsi* period, covered with a soft coral-red ground, interrupted by reserved medallions of varied form outlined in gold, and decorated in delicate enamel color. On the body are four panels, two of quatrefoil shape, two in the form of leaves of the sacred fig (*Ficus religiosa*), which are filled with flowers and butterflies; and on the neck three circular panels with butterflies. Round the shoulder is a band of diaper, enameled in green, inclosing medallions containing insects. Height, 11 inches. No. 242.

CUP WITH COVER (*Kui Wan*), of cracked *Fen-Ting* ware, painted under the glaze in soft shades of cobalt-blue. The texture of the material is light and delicate; the glaze, of soft aspect and ivory-white tone, is traversed with a reticulation of brown lines. The decoration, consisting of pomegranates, spreads over the rims of both cup and cover into the interior. The under surface of the foot and the top of the cover rise in the middle into small pointed cones, in the traditional fashion of the teacups of the reign of *Hsuan-ti* (1426-35), after which this one is modeled. No. 243.

CLUB-SHAPED VASE (*Pang-chik P'ing*), of the *K'ang-hsi* period, displaying the sacred figures of the Taoist Triad, painted in colors, with a rich gold-brocaded background of Mazarin blue. The gilded designs are scrolls of chrysanthemum, rings of spiral, and rectangular fret, gadroon pattern, and of diaper with floral medallions, and the neck is studded with four large circular *shun* (longevity) characters. Reserves having been left in the powder-blue ground for the figures, they were first sketched in underglaze blue, and subsequently filled in with enamel colors of the muffle stove, bright green, coral-red, dark purple, and black. Height, 17 inches. No. 244.

PLATE CXVI

ANCIENT KOREAN VASE

VASE (Ping), 22 inches high,
of ancient Korean faience, dating
from the thirteenth century
A.D., covered with a gray-brown glaze,
crackled where it is thick as it collects
round the neck and above the circular
rim of the foot.

It is decorated with floral designs
and diapered grounds, raised in an
ivory-white slip of brilliant crackled
texture. The body, defined by encircling
rings, is raised with two boldly
designed sprays of formal flowers, with
flying insects like wasps filling in the
intervals of the floral decoration, and a
bird of rough archaic outline perched
upon one of the flowers. The remainder
of the surface is filled in with
simple diaper, the broad bands extend-
ing round the neck and shoulder of the
base, two narrower bands round the

foot.
The bottom, curiously wrinkled underneath,
is only partially—say about
half of its surface—coated with the
glaze, so as to expose the material,
which is a drab-colored fatue.

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VASE (*P'ing*), with a yellow-brown ground of the *tzai-chin* class, inclosing a number of panels raised in slight relief and painted in blue with various symbols. A large *shou* (longevity) character is embazoned on the front and back, interrupted by an oblong panel containing a fish, erect in the midst of waves, exhaling a slim dragon. The smaller panels on the neck contain peaches with the character *shou* inscribed upon them; and in the intervals on the body are small oblong panels displaying another form of the same ubiquitous character below, and round panels with Buddhist emblems, the wheel of the law bound with a fillet and a pair of fish above. Height, 9 inches. No. 245.

SMALL VASE (*Hsiao P'ing*), of white porcelain of the *Fen-Ting* type, of light loose material, invested with soft-looking, sparsely cracked glaze of somewhat grayish tone. Of hexagonal outline and section, with a spreading foot, the bulging shoulder is overlaid with two branching twigs of prunus-blossom (*mei hua*), modeled in full relief with work. Height, 6½ inches. No. 246.

HAWTHORN' BOTTLE (*Mei hua P'ing*), a large, conspicuous vase of the *K'ang-Hsi* period, with a rounded body gradually tapering in to a tall, slender neck, decorated with blossoming sprays of prunus (*mei hua*) displayed in white reserve upon a brilliant background of alternating mottled blue, penciled with a reticulation of darker lines. The leafless branches spring from the base and wind round in every direction so as to cover the whole surface of the vase with a close floral investment of white flowers and buds, with the exception of a narrow band under the prominent white lip, which is lightly penciled in blue with a triangular fret. The foot is coated white underneath, with no mark. Height, 17 inches. No. 247.

RICE-BOWL (*Fan Wan*) and TEACUP (*Ch'a Wan*), of *K'ang-Hsi* blue and white porcelain with pierced openwork designs. The bowl has an outer casing of hexagonal trellis connecting four circular openwork medallions of floral designs. Through the trellis-work are seen four couples of Chinamen with fans, and ladies holding flowers, painted in blue. The interior is decorated with two boys playing in a garden, within a medallion, and a border of *savastika* pattern diaper interrupted by four panels containing peaches. The mark, in a double ring, is *Ta Ming Ch'ing-hua nien chih*, "Made in the reign of Ch'ing-hua of the Great Ming [dynasty]." Diameter, 6½ inches. The cup is pierced with a band composed of interlacing circles interrupted by six solid medallions painted in blue with landscapes. To be used, it must have a thin lining of silver or other metal. The bottom is left in biscuit. Diameter, 4¾ inches. No. 248.

TWO SAUCER-SHAPED DISHES (*P'an-tsh*): (a) of semi-eggshell texture, enameled inside in brilliant colors with a floral decoration composed of a flowering-bud of narcissus, a spray of roses, and two branching stems of *Polygonum lucidum*, the variegated fungus of Taoist sacred lore. The mark written underneath, within a double ring, in cobalt blue, in the style affected by the private potters of the period, is *Ta Ch'ing Yung-cheng nien chih*, "Made in the reign of Yung-cheng of the Great Ch'ing [dynasty]." Diameter, 8½ inches. (b) Of decorated *Chien-hung* porcelain, designed after a well-known imperial pattern of the preceding reign of *Yung-cheng*. Branches of peaches spring from the circular rim which surrounds the foot and pass over the edge of the dish to ornament the interior with large fruit and pink flowers growing on the same twigs. This is the symbolical fruit of life, and is accompanied by the emblems of all kinds of happiness in the shape of five bats, which are painted in shades of red, three in the field of the saucer, two upon its outer border. There is a seal underneath, inscribed in underglaze blue, *Ta Ch'ing Chien-hung nien chih*, i.e., "Made in the reign of Ch'ien-hung of the Great Ch'ing [dynasty]." Diameter, 8¼ inches. No. 249.

SMALL BALUSTER VASE (*Hsiao Mei P'ing*), of the *Yung-cheng* period, invested with a monochrome ground of ruby red tint (*chi hung*), derived from copper. This *soufflé* glaze,

strewn with little points, covers the whole surface with the exception of an irregular panel on one side, where it gradually fades into a nearly white ground. The panel is painted with a picture of the Taoist immortal Tung Fang So, speeding over the clouds, carrying the branch of peaches, which he has stolen from the tree of life in the paradise of the divinity Hsi Wang Mu, thrown across his shoulders. It is etched in sepia with touches of gold and a few points of light overglaze blue and crimson *ränge d'or*. The foot of the vase is enameled with an ornamental scroll, partly obliterated, penciled in black and gold. Height, 8 inches. No. 250.

VASE (*Hsiao P'ing*), of oval, melon-shaped form and six-lobed profile, with a dragon coiled in undercut relief round the neck enameled crimson (*ränge d'or*). A few single peach-blossoms are painted in delicate colors on the rimmed white surface of the vase, of which two upon the shoulder are seen in the illustration, two others are near the foot on the opposite side. The mark, which was inscribed underneath, has been ground away on the lathe. Height, 8½ inches. No. 251.

VASE (*Hsiao P'ing*), of white porcelain of the *Yung-cheng* period, with a dragon coiled in undercut relief round the neck enameled crimson (*ränge d'or*). A few single peach-blossoms are painted in delicate colors on the rimmed white surface of the vase, of which two upon the shoulder are seen in the illustration, two others are near the foot on the opposite side. The mark, which was inscribed underneath, has been ground away on the lathe. Height, 8½ inches. No. 252.

BALUSTER VASE (*Mei P'ing*)* artistically decorated upon a translucent white ground of perfect tone, in brilliant enamel colors, with fruit and flowers. Branches, springing from the base on one side, spread upward in all directions over the vase, covering it with large pomegranates and peaches and bunches of yellow dragon's-eye fruit (*Nephelium longum*), mingled with sprays of scarlet pomegranate-flowers and pink peach-blossoms. The mark, written underneath in underglaze blue within a double ring, is *Ta Ch'ing Yung-cheng nien chih*, "Made in the reign of Yung-cheng (1723-35) of the Great Ch'ing [dynasty]." Height, 13½ inches. No. 253.

SMALL TEA-JAR (*Ch'a Kuan*), with lotus plants worked in relief round the base and round the top of the cover, painted in enamel colors with gilding. It is decorated with a picture of a two-storyed temple, with gilded roof hung with gold bells, standing in the midst of sea-waves; swallows are flying in the air. The ornamental border above is composed of panels of gilded diaper alternating with wave scrolls penciled in black. Height, 5 inches. No. 254.

SMALL TEA-JAR (*Ch'a Kuan*), with an openwork scroll round the foot, decorated in enamel colors with gilding. Sprays of the tree-peony are painted on a white ground within two lotus-leaf-shaped panels of convoluted outline, surrounded by a field of floral brocade, composed of blue-leaved bamboo and overglaze white plum-blossom on a spiral black ground. This specimen and that shown in Fig. 254 are examples of the "India china" class, being parts of tea sets painted for exportation to Europe in the first half of the eighteenth century. Height, 5 inches. No. 255.

VASE (*P'ing*), of white *Fen-Ting* porcelain, molded with a whorl of conventional palm-leaves round the shoulder, connected by eight ridges with foliations encircling the bulbous mouth. It is covered with a soft-looking, sparsely cracked glaze of slightly grayish tone. Height, 6½ inches. No. 256.

VASE (*P'ing*), of tall slender form, decorated, in enamel colors of the *Yung-cheng* period, with a picture of the Taoist goddess Hsi Wang Mu crossing the sea upon a

* The name *Mei P'ing* means "Plum Vase," this peculiar form being considered to be most appropriate for the display of branches of blossoming prunus (*mei hua*) at the New-Year's festival. The imperial porcelain of the period of which this piece is a striking example, represents, according to Chinese connoisseurs, in the perfection of its technique and in the artistic style of its decoration, the highest achievement of their ceramic art.

gigantic lotus petal, holding a branch of the sacred fungus of long life, accompanied by an attendant carrying a peach, with a basket full of flowers and Buddha's-hand citruses, on the frail craft beside her. In the background is a temple standing in the sea, with a peach-tree laden with fruit close by; a stork is perched upon the roof, and its mate is flying across, carrying scrolls in its beak. The clouds, of roseate hue, are illuminated by the vermilion disk of the sun. Height, 18½ inches. No. 257.

SMALL VASE (*Hsiao P'ing*), covered over two thirds of its surface with a pale celadon glaze of clouded hue, and on the other third with an irregular cloud of brilliantly mottled red. Of the deepest *sang-de-henf* shade in the middle, the cloud becomes of pinkish tint toward the edges, and then gradually fades away into the celadon ground. It is evidently due to copper silicate soaking through the investing glaze under the solvng influence of the furnace. The glaze is flecked throughout with a multitude of tiny bubbles, giving a charming effect, and suggesting the *soufflé* application of the two colors. Height, 4 inches. No. 258.

VASE (*P'ing*), of the *K'ang-hsi* period, with a coral-red *soufflé* ground of charming color. A four-clawed dragon in pursuit of a jewel encircled by flaming rays of effulgence is modeled in high relief on the surface of the vase etched with the graving-tool, glazed and reserved in brilliant white. The rest of the ground is imbued with coral-red, shot with minute mottled flecks, and shading off gradually into paler tints as it approaches the white relief modeling. A broad rim round the foot underneath is left in white "biscuit," the middle is sunken and enameled white of greenish tone. Height, 8½ inches. No. 259.

VASE (*P'ing*), of the *K'ang-hsi* period, a magnificent specimen of the brilliant *soufflé* glaze known as "powder-blue," the clear blue ground being flecked all over with darker spots. The rims are clearly defined by two lines of white. The foot is invested beneath with a rough brownish-black coating, as is to leave underneath a patch of the brilliantly white glaze in the middle, and another patch at the edge. Height, 17½ inches. No. 260.

VASE (*Hua P'ing*), of graceful form, decorated, in green and purple with touches of white, with peonies, chrysanthemums, and daisies, growing from rocks, and with butterflies flying in the intervals of the floral decoration. This is relieved by a minutely cracked ground of pure yellow color. The details of the designs are delicately etched in the paste with a graving-tool. The foot is coated underneath with the same *truite* yellow glaze with no mark attached. Height, 10 inches. No. 261.

TEAPOT (*Ch'a Hu*), of "armorial china," decorated with gilded arabesque borders outlined in red, and with gilded floral sprays on the spout and handle, while three sprays of flowers are painted on the cover in enamel colors. There is an identical armorial design on the front and back painted in enamel with gold of early *Ch'ien-lung* date. It consists of a fanciful coat-of-arms mingled with branches of flowers and having a bouquet in a vase standing upon a pedestal on one side. In the middle are two shields, *accala*, with a gilded dual coronet above, beneath which is a red bearded face emerging between wings, and as supporters are two yellow eagles touched with red. Height, with cover, 9½ inches. No. 262.

DOUBLE VASE (*Shuang P'ing*), formed, as it were, of two vases coalescing, the line of junction being indicated by a vertical groove. The shape resembles that of the *Ch'ien-hung* vase of the *famille rose* illustrated in Plate LXXVI, and, like that, it is intended to have a cover. It is a typical example of the *Ku Yüeh Hsian* class, decorated in bright, delicate enamel colors, *rouge d'or* predominating, with Chinese copies of European pictures of miniature-like finish, and tiny landscapes of European scenery, inserted in framed panels, surrounded by floral scrolls and ornamental borders of purely Chinese style, executed in the same translucent colors. It once had a seal of four characters penciled underneath in black enamel, but the bottom of

the vase has been broken, and only parts of the last two characters, *nien chih*, remain. The first two were, probably, *Ch'ien-lung*, indicating the date, 1736-95. Height, 5 inches. No. 263.

VASE (*Hua P'ing*), of European style, molded with a pedestal overlaid with branches of fruit in solid relief, and with a delicate interlacement of wild roses and other flowers filling in the hollows of the flowing handlike handles. The faces of the vase are decorated in gold with scrolls of sea-waves below, and phoenixes with expanded wings and spreading tails above, and on the outer surface of the handles are centipede-like dragons with winged insect heads of very un-Chinese aspect. The gilded decoration is completed by a few light floral scrolls, and the edges of the handles, as well as the square rim of the mouth, are heavily gilded. Height, 11½ inches. No. 264.

SMALL VASE (*Hsiao P'ing*), of white uncracked *Fan-Ting* porcelain, with a globular body, spreading foot, and spreading lip, and wide loop handles springing from the mouths of dragons. The body is delicately etched at the point in the paste, under the soft looking ivory-white glaze, with the figures of two imperial five-clawed dragons supporting in clouds. Height, 6½ inches. No. 265.

WATER RECEPTACLE (*Shui Ch'eng*), in the shape of a small globular bowl-like vase of perfect technique, with a small circularly rimmed mouth, which is mounted with a silver ring. It is soberly decorated with two small sprays of peony rising from the base, penciled in underglaze red or maroon tint, the leaves of which, outlined and veined in the same red, are touched with bright-green enamel. The mark written underneath in blue, in the style of the "peach-bloom" vases, is *Ts'ing K'ang-hsi nien chih*, "Made in the reign of K'ang-hsi of the Great Ch'ing [dynasty]." Height, 3½ inches. No. 266.

VASE (*P'ing*), of charming design and finished technique, enameled with a pellucid white glaze over a relief decoration delicately molded and etched in the paste underneath. Of quatrefoil section, the body of the vase is covered, in four large panels, with symmetrically arranged scrolls of idealistic flowers and bats; ornamental scrolls of conventional design encircle the upper and lower borders of the body and the rim of the mouth, continuous chains of rectangular fret run down the shoulder and foot, and a band of palmations extends midway up the neck. There is a seal etched in the paste under the foot inscribed *Ts'ing Ch'ien-hung nien chih*, "Made in the reign of Ch'ien-lung of the Great Ch'ing [dynasty]." Height, 10 inches. No. 267.

CYLINDRICAL VASE (*T'ung P'ing*), of the *K'ang-hsi* period, richly decorated in brilliant enamel colors, one of a pair mounted in European work to form a set with the three vases of the same shape and size illustrated in Fig. 237. The body is decorated in four bands; the first and third contain formal flower scrolls displayed upon a bright pale-green ground; the second has a pair of dragons in the midst of flames pursuing jewels with a coral-red background; the fourth is plain red, relieved by a linked chain of green winding round below. A band of hexagonal diaper at the foot, of flowers on a yellow ground, round the shoulder, and a ring of palmations in green, filled in with red on the neck, complete the decoration. The mark underneath is a double ring in underglaze blue. Height, 11 inches. No. 268.

SNUFF-BOTTLE, decorated in blue and white, with peach-bloom dragon; mark, *Ch'ien-lung*. No. 269.

VASE (*P'ing*), of hexagonal section with two tubular handles, enameled with transmutation (*yan-pien*) colors of early *Ch'ien-hung* date. The groundwork, a cracked glaze, is invested with irregular splashes of green passing into olive-brown and mingled with purplish grays. Height, 7½ inches. No. 270.

VASE (*P'ing*), of graceful form and very fine technique, dating from the *Ch'ien-lung* period, vertically grooved, with

a bulbous body, and a long neck swelling into a bulb above under the circular lip. A dragon of archaic type is executed upon the shoulder of the vase in full undercut relief. The dragon is enameled green, while the surface of the vase is coated with a monochrome-yellow enamel of soft tone, which also lines the foot. Height, 9 inches. No. 271.

BEAN-SHAPED SNUFF-BOTTLE, with archaic *k'ü-lin* in blue and green on yellow ground; *K'ang-hsi* period. No. 272.

VASE (*Hua P'ing*) of the *Ku Yueh Hsian* class, molded of the characteristically short, very white, vitreous-looking paste, and crisply decorated in bright enamel colors of peculiar delicacy and finish. A pair of quails stand out prominently in the foreground, backed by an autumnal scene of trees with crimson-tinted leaves, marguerite daisies, and a rockery with roses. A pink scroll border worked in relief, succeeded by a blue fret, encircles the shoulder, and a gilded line defines the swelling lip. The couplet of verse which has suggested the motive for the little picture is inscribed on the reverse side of the vase. Height, 5 inches. No. 273.

WINE CUP (*Chén Pi*), molded in the form of an ancient bronze libation-cup, and colored with enamels to imitate the surface of patinated bronze. The *green* is known as *hsü feng ts'ai*—i.e., "archaic bronze color." The ground shade is olive-brown flecked with tan-green, which is pencilled with gilded scrolls and encircling bands of fret, while the hollow parts of the designs, which are artificially roughened or pitted, are partially filled in with a grayish-blue enamel of mottled tint passing into green. The seal underneath, outlined in gold, is *Ta Ch'ien-lung nien chih*, "Made in the reign of Ch'ien-lung." Length, 5 inches. No. 274.

SMALL VASE (*Hsiao P'ing*), of eggshell thinness and pure white color. It is encircled near the neck and foot by faint rings in the paste. There is no mark attached, but it must be a production of Ching-té-ch'en, dating from the *Yung-ch'ing*, or, perhaps, the early *Ch'ien-lung*, period. Height, 5 inches. No. 275.

SMALL VASE (*Hsiao P'ing*), a typical example of "soft porcelain," so called, dating from the reign of *K'ang-hsi*. Light in weight, the body being of loose texture, it is invested with a white glaze of somewhat grayish tone and slightly undulatory surface, crackled (*k'an-icn*) throughout. It is decorated under the glaze with a monstrous lionlike quadruped standing at the foot of a spreading pine, with a bat flying overhead, painted in blues of subdued tones; the flames which proceed from the shoulders and hips of the monster being tinged red, and its eyes lightly touched with rings of the same underglaze color, derived from copper. Height, 7 inches. No. 276.

WATER RECEPTACLE (*Sui Shih*), of ovoid form round into a small circular mouth, above which is coiled in salient relief a dragon (*chih-lung*) of archaic type. The bowl is etched at the point with scrolls of lotus and peony under the white translucent glaze; the dragon is enameled reddish brown touched with gold. The seal, etched beneath the glaze in the paste underneath, is *Ta Ch'ien Ch'ien-lung nien chih*—i.e., "Made in the reign of Ch'ien-lung of the Great Ch'ing [dynasty]." Height, 4½ inches. No. 277.

SMALL BEAKER (*Hsian Tsui*), modeled after an ancient bronze form and design, with an archaic band of scroll round the middle, and vertical dentated ridges down the corners and sides. The handle is formed of a large lizard-like dragon (*chih-lung*) in undercut relief, with four smaller ones wriggling over its body, and four others are crawling over the neck of the vase, which is enameled white, while the dragons are all painted in soft colors of the *Ch'ien-lung* period. Height, 4½ inches. No. 278.

DOUBLE GOURD-SHAPED VASE (*Hu-lu P'ing*), decorated in polychrome enamel colors, shades of pink predominating, of the *Ch'ien-lung* period. The decoration is that commonly known by the name of *Po Hua*, or "The Hundred Flowers," the ground being completely covered with a

dense mass of floral sprays, presenting a huge bouquet, as it were, culled from the Chinese flora, naturally and artistically rendered. The neck, slightly cut, is mounted with a metal collar, round the foot is a band of formal foliations, painted in shaded blue and green, relieved by a pink ground, between heavily gilded rims. The base, enameled like the inside of the mouth, pale green, has a red seal in a white reserve panel, inscribed in bold, well-written style, *Ta Ch'ien Ch'ien-lung nien chih*, "Made in the reign of Ch'ien-lung of the Great Ch'ing [dynasty]." Height, 9 inches. No. 279.

FLOWER-POT (*Hua P'tu*), of *Ch'ien-lung* porcelain, molded of rounded octagonal form, with a projecting lip, a perforated bottom, and four scrolled feet, and decorated outside with flowers and butterflies arranged in eight panels. The front panel in the illustration contains a picture of the three symbolical plants of long life—the pine, bamboo, and prunes; the panel on the left of this, flowering bulb of narcissus and roses; the panel on the right, orchids with sprays of a red-folaged plant and butterflies; the other five panels exhibit, in succession, the pomegranate and chrysanthemum, the *Begonia discolor*, the *Hibiscus rosa sinensis*, the *Dilecta spectabilis*, and the azure-tipped marguerite daisy, the yellow jasmine, and scarlet fungus (*Polyponus lucidus*). Height, 9½ inches. No. 280.

SNUFF BOTTLE, with brilliant decoration on a deep-red ground; mark, *Ch'ien-lung*. No. 281.

EGGHELL VASE (*Tso'ai P'ing*), of the *Ch'ien-lung* period, decorated in soft, enamel colors with gilding. It is overlaid with a close-set floral decoration consisting of chrysanthemums and *hsü-lung* flowers and daisies, attached in salient relief, and painted in red, green, and gold. Two oval panels are reserved in intervals of the floral relief-work, and painted in delicate colors with scenes of domestic life, a party of ladies drinking wine out of tiny gilded cups, and a group in a garden looking at fighting-cocks. Light floral sprouts pencilled in gold round the upper and lower rims complete the decoration. Height, 8½ inches. No. 282.

VASE (*Hua P'ing*), of three-lobed outline, covered with an olive-green monochrome glaze thickly flecked with tiny spots of lighter green, the typical *soufflé* glaze known as "teadust" (*ch'a-yeh mo*). Upon this as a background stands out a white branch of pomegranate, modeled in full undercut relief, with the fruit bursting open to show the seeds inside, and flowers and leaves naturalistically rendered. When this, as it winds round, leaves a small interval in the shoulder of the vase, a branched stem of the *Polyponus lucidus* is worked in, also enameled white. The foot is stamped underneath with the seal *Ta Ch'ien Ch'ien-lung nien chih*, "Made in the reign of Ch'ien-lung of the Great Ch'ing [dynasty]." Height, 8 inches. No. 283.

ARTICULATED VASE (*Chih P'ing*—*chih* meaning joined or spliced), cut horizontally into two parts in a waved four-lobed line of isolated outline. Of old bronze form and design, the details are worked in relief in the paste, representing vaguely four monstrous ogres (*tsao-ts'ih*) faces, so much conventionalized as to form a broad band of ornamented scroll-work. The celadon glaze which covers the vase varies from pea-green to lighter shades, according to its depth, so as to enhance the effect of the molded designs. The seal underneath, pencilled in blue under the same celadon glaze, is *Ta Ch'ien Ch'ien-lung nien chih*—i.e., "Made in the reign of Ch'ien-lung of the Great Ch'ing [dynasty]." Height, 6 inches. No. 284.

LACE-WORK VASE (*T'ou-hua P'ing*), of palest celadon porcelain of the reign of *Ch'ien-lung*. The sides are pierced with a floral design representing conventional peonies in the midst of leafy scrolls, which is filled in with glaze so as to form a delicate "rice-grain" transparency, giving the effect of lace-work. The vase, of almost eggshell thinness, is covered with a glaze of pale sea-green tone, while the borders, molded with bands of conventional ornament in slight relief, are picked out in white. Height, 7 inches. No. 285.

SNUFF-BOTTLE; twin gourds with decoration in brilliant enamels on yellow ground; mark, *Ch'ien-lung*. No. 285.

EGGSHELL VASE (*Tuo'ai P'ing*), richly decorated, in soft enamel colors and gilding of the *Ch'ien-lung* period, with illustrations of the different processes of sericulture. The pictures show in succession the hatching of the eggs, the feeding of the silkworms in the different stages of their growth, as they are kept in open baskets on curtained bamboo shelves, the winding of the silk from the chrysalids, and the weaving of the spun thread in hand-looms of complicated structure. Women and children carry on all the branches of work, boys are bringing in baskets of mulberry-leaves slung on their shoulders from the trees outside, and one is seated at the loom helping the women. The decoration of the vase is completed by light sprays of red and pink roses underneath the gilded rim. Height, 10 $\frac{1}{2}$ inches. No. 287.

SIX SNUFF-BOTTLES (*Pi Yen Hu*), of various designs, chiefly of the *Yung-ch'eng* and *Ch'ien-lung* periods: 1. Decorated in enamel colors of the *Yung-ch'eng* period (288). 2. A royal blue double gourd (289). 3. Blue and white flower design on a brown crackled ground (290). 4. Perforated design in reticulated work upon a ground of broken sticks: dark-green glaze (291). 5. Intricate designs in high relief of lions chasing wheels and fire emblems; *Ch'ien-lung* period (292). 6. A double bottle with a coral-red decoration of the *Ch'ien-lung* period. Nos. 288-293.

RICE-BOWL (*Fau Wan*), decorated in colors with the symbolical plants of long life, the pine and sacred fungus, the bamboo and prunus. The painted decoration is identical inside and outside, and it has the foliage and flowers pierced through in parts and filled in with glaze in "rice-grain" fashion, so as to appear as a partial transparency. The seal, penciled underneath the underglaze blue, is *Ta Ch'ing Chia-ch'ing nien chi*, "Made in the reign of Chia-ch'ing (1796-1820) of the Great Ch'ing [dynasty]." No. 294.

MELON-SHAPED SNUFF-BOTTLE, with decoration of vines in blue and white; mark, *Yung-ch'eng*. No. 295.

SNUFF-BOTTLE; celadon on modeled decoration; *Ch'ien-lung* period. No. 296.

VASE (*P'ing*), representing a modern attempt at reproduction of the celebrated *Lang Yao sang-de-houf* of the reign of *K'ang-hsi*. The crackled glaze exhibits delicate tones of color, but is somewhat thin in aspect, especially toward the top of the vase; at the bottom it has "run," and congealed, and a bare mark can be detected on one side where a thick drop has had to be removed on the lathe. No. 297.

FLOWER-VASE (*Hua P'ing*), of ovoid form, semi-eggshell texture, and partially crackled undulatory glaze, decorated in delicate enamel colors with gilding of the *Ch'ien-lung* period. The two panels have the foliated rims modeled in relief in the paste, and the sprays of blossoming prunus, painted in red and gold, as well as the white swallows, are also worked in relief, so as to project from the intervening ground, which is filled in with dotted circles sketched in blue. The panels are painted with pictures of domestic life in the style of the so-called "Indian china" of the eighteenth century, which was mostly painted in the workshops of Canton for the European market. Height, 11 $\frac{1}{2}$ inches. No. 298.

VASE (*P'ing*), a typical specimen of the soft-looking porcelain of the reign of *K'ang-hsi*, painted in blue under a crackled glaze of ivory-white tone, commonly known as *ching-hua Fen Ting*—i. e., "Fen-Ting porcelain painted in blue." The rim of the foot shows a paste of loose texture, but very hard, the bottom being covered with the same crackled glaze as the vase, which is very light in weight when compared with ordinary porcelain. The decoration, penciled in soft shades of blue, is a rocky landscape with a pair of grotesque lions sporting under the shade of a gnarled pine, through the branches of which the full moon is visible. Shrubs of prunus and bamboo are growing from

the rocks, completing the vegetable trio of longevity; and a couple of bats are flying together in the background as symbols of happiness. Height, 15 $\frac{1}{4}$ inches. No. 299.

TWO SNUFF-BOTTLES of the *Ch'ien-lung* period: 1. Blue and white. 2. Modeled in high relief and decorated in brilliant colors. Nos. 300, 301.

CENSER (*Hsiang Lu*) of ivory-white Fuchien porcelain. It is modeled as a round basket with pierced openwork sides worked into sprays of peony, and has a band of bamboo handles attached by floral studs. Under the bottom, which is unglazed, is a stamped seal in the form of a Chinese "cash" inclosing the sacred *svastika* symbol. Height, with pedestal, 5 $\frac{1}{4}$ inches. No. 302.

LION (*Shih-tzu*), of white Fuchien porcelain (*Chien ts'u*), seated upon an oblong pedestal, with the right forefoot placed upon a ball with a cord attached to it, the other end of which the lion holds in his mouth. From the back of the stand a tuft rises on the right to hold the stick of incense. There should always be a pair of these lions before the shrine, and the companion would have a cub in place of the brocaded ball. Height, 5 inches. No. 303.

ILLUSTRATION EWER (*Ch'ing Shui Hu*) of complicated form, intended for Buddhist ritual use. It is richly decorated in colors of the *K'ang-hsi* period, with diapers inclosing floral medallions and bands of conventional ornament, relieved by a *tun-shui* ground of "old gold" tint. The monstrous head of a dragon projects from one side of the globular receptacle, modeled with formidable rows of teeth and black mustaches curving upward, from which emerges the long curved spout, reminding one of the celestial dragons that officiated at the miraculous baptism of the infant Buddha. Height, 8 inches. No. 304.

SNUFF-BOTTLE; gray crackle of the *K'ang-hsi* period; mark, *Ch'ing-hua nien chi*. No. 305.

HANGING BASKET (*Hua Lan*), with two hooks springing from the rim for the attachment of chains by which it is suspended to a crossbar, richly decorated in enamel colors of the *K'ang-hsi* period. The sides are pierced in open-work and painted in yellow, green, and black to simulate wicker. Through the interstices of the open casing the decoration of the cylinder, which fits inside, appears; it is crisply painted in red with a scrolled ground of lotus-flowers and a border of spiral fret. Height, 9 inches. No. 306.

BASKET (*Hua Lan*), of *K'ang-hsi* porcelain decorated in enamel colors. The bowl, of depressed globular form, has an arched handle, strengthened by side pieces, springing from the shoulder, and a round cover surmounted by a lion as handle. The sides of the bowl are pierced in six panels of hexagonal tracery interrupted by chrysanthemum-flowers which are painted alternately red and pale purple, and the cover is pierced with a similar tracery-work. The handle is painted in black lines on a yellow ground to imitate basket-work. Foot glazed white underneath. Height, 5 inches. No. 307.

PIERCED GLOBE FOR SCENTED FLOWERS (*Hsiang Ch'iu*), of light biscuit porcelain of the *K'ang-hsi* period, carved with yellow medallions inclosing floral designs of the peony and lotus, laid with colors, including a bright red in combination with the usual enamels of the old *famille rose*. It has a tiny round cover on the top for the introduction of flowers, which are placed as a sacred offering before the domestic shrine. Diameter, 4 inches. No. 308.

ROSE-WATER SPRINKLER (*Hsiang Shui P'ing*), one of a pair, of the reign of *K'ang-hsi*, with powder-blue grounds, interposed by three reserved medallions, quatrefoil, pomegranate and fan-shaped, which are filled with wild-flowers growing from rocks, penciled in shaded underglaze blue with white grounds. Tipped with metal mounts. Height, 7 $\frac{1}{2}$ inches. No. 309.

MINIATURE VASE (*Hsiao P'ing*), of Fuchien porcelain,

with a bulbous mouth, and a dragon in salient relief winding

round the neck of the vase and projecting its head on one side. Ivory-white glaze. Height, 4 $\frac{1}{4}$ inches. No. 310.

SNUFF-BOTTLE, with green and white dragon; mark, *Tao-kuang*. No. 311.

VASE (*P'ing*), of the *Ch'en-lung* period, decorated in blue and white in the ordinary way with a mountain landscape of temples and pavilions on the shore of a lake. This is covered with splashes of *flambé* glaze, laid on over the original white ground, so as nearly to conceal the painted design under variegated clouds of purple, crimson, and olive-brown tints, the glaze becoming crackled in the thinner parts. The interior of the vase is coated with the same crackled and variegated enamel. Height, 15½ inches. No. 312.

ARROW RECIPIECE (*Chien T'ung*), of square section, mounted in a socket pedestal of the same material. A production of the finest *K'ang-hsi* period, it exhibits a combination of many of the methods of decoration that distinguished the porcelain of the time, such as openwork molding, pierced-work carving, and relief modeling, all artistically painted in richly varied designs, laid on over the white glaze in the brilliant enamel colors of the fully equipped ceramic palette of the period. Height, 29 inches. No. 313.

SMALL VASE, with globular body and expanding mouth, intended for use as a hand spittoon (*can ho p'ing*). It is decorated over the white glaze, in two shades of coral-red, with a pair of five-clawed imperial dragons in the midst of flames and clouds pursuing jewels, with light bands of gadroon and spiral fret, and with a scroll of conventional flowers round the mouth. There is no mark underneath, but the technique and style are those of the *Ch'in-lung* period. Height, 3½ inches. No. 314.

CYLINDRICAL BEAKER (*Hua T'ung*), with flaring mouth, of *laque burgauite* inlaid on porcelain, of the *K'ang-hsi* period. The decoration is a mountain landscape with temples, pagodas, and open pavilions, overlooking a lake upon which boats are sailing, a tall willow with drooping branches forming the background. The rims are encircled by light borders of diaper pattern inlaid in the same thin plaques of mother-of-pearl. Height, 11 inches. No. 315.

VASE (*P'ing*), of the *K'ang-hsi* period, with a few encircling parallel rings lightly tooled in the paste, coated *en biscuit* with enamels of different colors, yellow, green, and olive-brown, above a white glaze of soft ivory tint. The paste is grayish. The effect, which somewhat resembles that of tortoise-shell, is known to the Chinese by the name of *hu pi wen*, "tiger-spotted." Height, 8½ inches. No. 316.

SNUFF-BOTTLE, with foliations in soft parts, white on dark-blue ground; *Ch'en-lung* period. No. 317.

BEAKER-SHAPED VASE of Hirado porcelain, with the decoration partly painted in shaded blue, partly *vermicelli* and filled in with glaze so as to appear as a transparency. Height, 3½ inches. No. 318.

PIERCED CUP (*T'ou-hua Wan*), with the sides carved in openwork, with a broad band of *sasiata* pattern connecting five solid medallions, upon which are attached, in full relief, figures of the longevity star god, Shou Hsing, and of the eight Taoist immortals, arranged in pairs. The figures are *en biscuit*, the clouds in the background are worked in slip, as well as the floral scrolls, which are carried round the rims of the cup over the white glaze which invests the rest of the surface. The foot is unglazed. Period, *Ch'en-lung*. Diameter, 3½ inches. No. 319.

TAZZA-SHAPED CUP (*Pa Pei*), of the *Ch'en-lung* period, decorated in enamel colors on a white ground, with formal archaic designs, including six conventionally ornamented pendants hung with symbols round the bowl, and a ring of broadened palmettes encircling the stem. Height, 4¾ inches. No. 320.

MUG (*Pei*) of *Ch'en-lung* "rice-grain" work, having the sides pierced with a broad central band of star pattern filled in with glaze, so as to be seen in transparency. The conventional bands of ornament that surround the rims and

the flowers that stud the points of junction of the handle are penciled in underglaze cobalt-blue of grayish tone and picked out with gold. Height, 4½ inches. No. 321.

PIERCED CUP (*T'ou-hua Wan*) of delicate texture, dating from the *Ch'en-lung* period, carved in openwork (*à jour*) with a trellis pattern of intersecting circles, broken by five circular medallions of floral design, and with a narrow conventional border round the rim. The white glaze is of rich unctuous texture, and of the slightly greenish tone characteristic of Ching-té-chén. The foot is left *en biscuit*. Diameter, 3½ inches. No. 322.

GOURD-SHAPED VASE (*Huo-hua P'ing*), enamelled with an iridescent deep-brown glaze (*tsen-chih ya*) overlaid with a decoration, roughly executed in white slip, of sprays of conventional flowers springing from rocks. The neck is mounted with a copper rim, and the mouth is plugged with a corklike stopper of Persian metal-work chased with figures and birds. Height, 10 inches. No. 323.

SMALL BALUSTER VASE (*Hsiao Mei P'ing*) enamelled of a pale sky-blue (*tsen-ching*) tint derived from cobalt, sparsely crackled with rarer brown lines, having a spray of blossoming prunus worked upon it in slight relief and finished with the graving-tool. The foot, of the same blue tint underneath, is colored iron-gray round the rim. The neck, slightly chipped, is mounted with a copper rim. Height, 8 inches. No. 324.

DECORATED VASE (*Hua P'ing*), painted in delicate enamel colors with gilding of the *Yung-ch'eng* or later *K'ang-hsi* period. The large characters outlined in brocaded strokes on the two sides of the vase are *shou*, "longevity," and *fu*, "happiness." The character *shou* is interrupted by a peach-shaped medallion, containing a picture of the three stellar divinities, Fu, Lu, and Shou of the Taoist Triad, with attendant spirits. The character *fu*, on the opposite side, is interrupted by a circular medallion displaying a picture of the Taoist goddess, Hsi Wang Mu, crossing the sea on a raft. The intervals are filled in with colored cloud scrolls, above which a couple of storks are flying, bringing peaches. Height, 17 inches. No. 325.

LIBATION-CUP (*Chueh*), of old brown "buccaro" of Yü-hsing-hien. The paste is seen underneath in the unglazed parts, indicating the material to be a dark grayish-brown lattece. The cup has an open handle invested in two branches of sacred fungus and rests on three scroll feet. The molded decoration outside consists of floral scroll and a quatrefoil border. It is enamelled inside and out with a brownish-yellow crackled glaze, overlaid with irregular splashes of mottled purplish-gray color, partially concealing the yellow ground. Length, 4½ inches. No. 326.

BUTTERFLY-SHAPED SNUFF-BOTTLE; imperial yellow glaze. No. 327.

LARGE VASE (*Ta P'ing*), decorated in brilliant enamel colors of early *K'ang-hsi* date, with the picture of a battle scene taken from the *Hsi Shih Hu*, a celebrated romance recounting the deeds of notorious brigands. The heroine, the "White Lady," who is riding a lion, and the principal generals mounted on horseback, carry small flags with their names inscribed. Greens of different shade predominate among the colors; the dark cucumber-green, the pale apple-green, and the purple exhibit the finely crackled texture, characteristic of some of the splendid monochrome glazes of the period. Height, 30 inches. No. 328.

LIBATION-CUP (*Chueh*), of the *K'ang-hsi* period, painted in colors, with hieratic designs taken from ancient bronzes. The two lizardlike dragons modeled in full openwork relief under the broad lip of the cup are colored green, and there is another pair, colored blue, clinging to the sides of the bandlike handle. Short dentate ridges project vertically from the bowl, which is painted with the features of the *tao-tieh* ogre emerging from spiral clouds. The rim, both inside and outside, is surrounded by a band of dragons and sacred fungus, displayed upon a pale-green background dotted with black. Length, 4½ inches. No. 329.

SNUFF-BOTTLE; imperial yellow crackle. No. 330.
SNUFF-BOTTLE; blue and white with red dragon. No. 331.

VASE (*Hua Ping*), of the finest porcelain of the *Yung-cheng* period, artistically painted in delicate colors upon a translucently white ground with flowers and birds. A *yulan* magnolia, springing from the foot of the vase, spreads gracefully round to decorate it with snow-white flowers and buds, and beneath the tree are peonies, with pink and white blossoms, and roses, yellow and red. A flowering branch of *Pyrus spectabilis* (*hai-tang*) with shaded pink flowers winds across the interval, having a small gayly plumaged bird perched upon it, which is seen in the foreground, and the mate is flying in the background. The neck is strengthened by a European mounting designed as a trailing vine. Height, 8 1/4 inches. No. 332.

CYLINDRICAL RECEPTACLE FOR SCENTED FLOWERS (*Hsiung Hua T'ung*), adopted for offering blossoms of the *mou-hua* (*Jasminum sambac*) or other fragrant flowers before the dining-table. Closed at the top, the bottom is perforated and shaped for a screw cover for the introduction of the flowers, and the sides are pierced in the intervals of the painted decoration so that the fragrance may penetrate and be diffused. The group of figures on the sides represent the Taoist Triad, the three stellar divinities of happiness, rank, and longevity, and on the top is painted, in the same bright enamel colors of the *Chien-lung* period, the Taoist immortal Tsang Fang Shé, speeding over the clouds, with a branch of peaches, the fruit of life on his shoulders. Height, 6 1/2 inches. No. 333.

FOUR SNUFF BOTTLES: 1. Blue and white; mark, *Chien-lung* (334). 2. With foliations in relief; mark, *Tao-kuang nien chihs* (335). 3. With dark, lustrous brown glaze over dark blue decoration; *Chien-lung* period (336). 4. In the form of a bud, and covered with a yellow glaze (337). Nos. 334-337.

BEAKER-SHAPED VASE (*Hua Ku*), of the *K'ang-hsi* period, artistically decorated, in bright enamel colors, with a pair of magpies in plumage of glossiest black, recalling the tint of the brilliant monochrome glaze of the period commonly known as "raven-wing." The birds are perched upon rocks, with a prunus-tree in the background, which extends its blossoming branches in all directions to cover the rest of the surface of the vase with a charming floral decoration. The mark underneath is an antique form of the character *fu*, "happiness," in a small oblong panel, inclosed within a double circle. Height, 13 1/4 inches. No. 338.

EGGSHELL DISH (*To-tsai P'an*), painted in the delicate enamel colors, with gilding, of the *family rose*. The diapered band encircling the rim is pink (*rose d'or*), the floral brocade which succeeds it is displayed upon a blue diaper, and the convoluted edge of the central panel has the outline, which is that of a peony-petal folded over at intervals, penciled in gold. The graceful figures in the panel, upheld by light sprays of equisetum moss, represent the fairy goddess, Hsi Wang Mu, with a *fan* scepter, and an attendant carrying a peach, painted in sepia tints lightly touched with gold. Diameter, 7 1/2 inches. No. 339.

SNUFF-BOTTLE, in the shape of a gourd overgrown by a gourd-vine. No. 340.

LARGE VASE (*Ta P'ing*). The opposite side of the piece illustrated in Fig. 328, showing the rest of the picture of the battle scene. The banner in the middle of the shoulder of the vase is that of the imperial army, being embazoned *Ta Sung*, "The Great Sung," the name of the dynasty that reigned 960-1279. The group on the neck of the vase represents the commander-in-chief with a flag inscribed with his rank, *shuai*, surrounded by his staff; they are gazing upward on the god of war appearing on wheels of fire as an omen of victory. Height, 30 inches. No. 341.

PORCELAIN PILLOW (*Tat Chén*). One of the square ends of the pillow shown in Fig. 16, decorated with a scene from a comedy painted in overglaze enamel colors. The other

end is painted with a companion picture, taken apparently from the same play. Diameter, 6 inches. No. 342.

FIGURE OF KUAN TI (*Kuan Ti Hsüang*), the Chinese god of war. Seated in a dragon-armed chair of carved wood, in a conventional attitude, with one foot raised upon a pile of rock, the other resting on a lion. The figure is decorated in antique style, *sur biscuit*, with minute and careful finish, in the rich enamel characteristic of the finest *K'ang-hsi* period, combined with lavish gilding to throw out the delicate pierced work of the cost-of-mail. Height, 11 inches. No. 343.

SNUFF-BOTTLE, with soft enamel decoration, of *Chien-lung* period; mark, *Ch'ing-hua*. No. 344.

BLUE AND WHITE SNUFF-BOTTLE. No. 345.

THE TWIN GENII OF PEACE AND HARMONY (*Ho Ho Erh Hsien*), decorated in bright enamel colors with gilding of the *Chien-lung* period. One carries in his hand a blossom and leaf of the sacred nelumbium, or lotus, the other holds a round box, full of precious gifts of happy omen. The pedestal simulates a bank of clouds, being worked with tiers of scrolls under the glaze of celadon tui with which it is enameled. Height, 12 inches. No. 346.

SNUFF-BOTTLE, with Shou-Lau and a deer in brilliant enamels, on a *sang-de-boeuf* ground; *Chien-lung* period. No. 347.

FIGURE OF SHOU LAO (*Shou Lao Hsiang*), the Stellar God of Longevity. A small statuette of conventional design, painted in enamel colors of the *Tao-kuang* period. A peach, the symbolical "fruit of life," is held in one hand, and the robe is brocaded with longevity (*shou*) characters. Height, 8 inches. No. 348.

RELIC SHRINE, or DÄGABA (*T'z'u*), richly decorated in enamel colors with gilding of the *Chien-lung* period. The hollow dome in the center, with an open door, symbolizes the vault of heaven, and it is covered with arabesque like scrolls of conventional "paradise flowers" (*lou hsiang hua*). The spirelike summit is ringed to represent the twelve upper celestial tiers of the Buddhist universe; it is surmounted by a sacred umbrella, supporting in its top a precious jar (*paop-ing*) bound with fillets. Underneath it is enameled pale green, like some of the finest imperial vases of the time. Height, 16 inches. No. 349.

BLUE AND WHITE SNUFF-BOTTLE. No. 350.

SNUFF-BOTTLE, covered with a dark, apple-green crackle; *K'ang-hsi* period. No. 351.

ORLONG PLAQUE (*Ch'ê P'ing*), mounted in a frame of carved wood with a stand as a screen picture. It is painted in colors, with a representation of the eight Taoist immortals, or genii (*pa hsien*), crossing the sea in procession, on their way to the Elysian Fields, the *Shan Shan*, or "Longevity Hills," of Taoist story, which are represented here as clad with fruit trees and gigantic evergreen pines. The enamels are those of the ordinary private pottery of the *Chien-lung* period. Size, 18 x 11 1/4 inches. No. 352.

BLUE AND WHITE SNUFF-BOTTLE; mark, *Chien-lung*. No. 353.

FLOWER RECEPTACLES (*Hua Cha*), of white *Fen-Ting* porcelain of the *K'ang-hsi* period, delicately molded in the shape of a bunch of nelumbium bound round with a reed. The folded petalate leaf, with its naturally convoluted margin, forms the vase. The leaf-stalk curls round and is tied, as it extends upward, into a bundle with a fully expanded flower, showing the cupped lotus (fruit in the middle, a bud, and a smaller leaf; all modeled in natural detail with the aid of the graving-tool). The soft-looking glaze, of ivory-white tone, has an undulating pitted surface. Height, 6 inches. No. 354.

VASE (*Hua P'ing*), of brown Kuangtung stoneware (*Kuang Yao*), modeled in the form of an archaic ritual wine-vessel of bronze, with a string band in relief encircling the neck and oxen's heads as handles. It is covered with a pale, greenish blue glaze of cracked texture, which "runs" in thick drops. Height, 5 inches. No. 355.

SAUCER-SHAPED PLATE (*P'an tsü*), of eggshell porcelain of *Ch'en-hsing* date, painted in enamel colors of the *famille rose*, within panels and floral designs reserved in a richly enameled ground of mottled crimson tint. The large central panel is painted with a picture of fighting-cocks and peonies displayed upon a partially unrolled scroll. Sprays of plum-blossom hill in the spaces above and below; and a border of the plate is decorated with small panel sketches of mountain and water scenery, alternating with sprigs of orchid. Diameter, 9 inches. No. 356.

"**HAWTHORN**" JAR (*Mei-Hua Kuan*), of the *K'ang-hsi* period, with clumps of *prunus*-blossom, alternating with single flowers, studding the ground of mottled blue, which is traversed by a reticulation of darker blue lines. The flowers, originally reserved in white, have been filled in, subsequently, with bright-green and brick-dusted enamels, so as to form a kind of formal floral diaper of these two colors. Mark, double ring in underglaze blue. Height, 8 inches. No. 357.

WINE-POT (*Chiu Hu*), of the *K'ang-hsi* period, with looped handle and cover, intended to be connected by a chain, enameled deep reddish brown of the "dead-leaf" type (*tso chui*), and decorated over the brown monochrome glaze in enamel colors with gilding. It is painted, on the two sides, with the picture of a Taoist female divinity carrying a basket of the sacred longevity fungus (*hsing-chih*) suspended by a stick, and the cover is overlaid with small sprays of flowers. Height, 6 inches. No. 358.

BOWL (*Wan*), of the *K'ang-hsi* period, having the interior painted in blue and white with chrysanthemum scrolls and with a floral border round the rim. The outside, originally a plain monochrome brown, has been pierced on the lathe with a broad band of flowers and birds in European style, executed, apparently, in Europe. Diameter, 6 inches. No. 359.

TEAPOT (*Ch'a Hu*), of the "armorial china" type, richly decorated in enamels of the *famille rose* class, with gilding. This decoration consists of brocaded floral grounds and diaper bands, including foliated panels filled with sprays of chrysanthemum, peony, and other flowers. An oval panel reserved in the middle of the brocaded ground looks as if it were intended for a coat-of-arms, but is filled instead with a formal flower, which is painted in black touched with gold. The tray, shown in Fig. 378, of the usual hexagonal form, with foliated and indented rim, is decorated with similar designs. No. 360.

SAUCER-SHAPED DISH (*P'an tsü*), of eggshell texture, painted in bright enamel colors of the *famille rose* class with gilding. The decoration, of "armorial china" type, consists of floral bands and gilded diapers of Chinese style, inclosing emblems, partly European, partly Chinese, designed for the bridal service of the Dutch couple whose names and monograms are inscribed in gilded letters. Their miniature portraits have also been copied by the Chinese artist, whose work dates from about the middle of the eighteenth century. Diameter, 8 inches. No. 361.

TEAPOT WITH CUP AND SAUCER (*Ch'a Hu, Wan, Tieh*), part of a service painted in enamel colors with Chinese designs for the European market, early in the seventeenth century. The foliated panels contain grotesque *ki-lin*, on a floral brocaded ground, and the intervals are filled in with branches of *prunus*-blossom and birds. The teapot has a band of floral diaper round the shoulder, and the cover is mounted with a floral knob. No. 362.

BOWL (*Wan*), decorated in overglaze blue, red, and green enamels with a conventional floral ground studded at regular intervals with single blossoms. The formal borders of Indian style that encircle the rims are relieved by a ground of cracked yellow, the upper edge is gilded, and there is a rim of green round the foot. Bowls of this peculiar style have been attributed by some to Persia, by others to Hindustan, or to Siam; they would seem, however, to have been made in China for this last country after the native taste. Diameter, 7 inches. No. 363.

PLATE (*P'an tsü*), one of a pair, artistically decorated in soft colors of the *famille rose*, with backs enameled in deep pink (*rose d'or*) round the border. The interior is painted with a landscape representing the Hsi Hu Lake at Hangchou. Temples are seen on the rocky islands, approached by bridges of varied form, small boats are sailing in the lake and another is being towed along the bank. A range of mountains, dimly outlined in pink, stretches across in the far distance. The border is filled in with a diaper pattern on a pale-pink ground, interrupted by three foliated panels, which contain sprays of flowers and fruit, peonies and asters, peaches, pomegranates, and melons. Diameter, 8 inches. No. 364.

RECEPTACLE FOR WATER (*Shui Ch'ing*), of the faience called "buccaro," made at Yih-singhsien. The paste of comparatively pale color, approaching buff, is coated with reddish-brown and purple-gray glazes, to imitate the tints of an autumnal leaf, in the shape of which the little dish is molded. The stand of carved ivory is mounted upon a second stand of rosewood. Length, 5 inches. No. 365.

GOURD-SHAPED VASE (*Hu-tu P'ing*), of the *K'ang-hsi* period, enameled with a monochrome cedron glaze of pure tone and pale-greenish shade. The decoration, which is beautifully executed in slight relief in the paste, touched with the graving-tool, consists of a close interlacement of waving scrolls of the tree-peony (*Paeonia montana*). The rim of the mouth is defined by a line of white glaze, and the interior is lined with white enamel, as well as the foot underneath, where there is no mark inscribed. Height, 17 1/2 inches. No. 366.

TALL BEAKER (*Hua Ku*), decorated in cobalt-blue of brilliant tints developed under the pure translucent glaze characteristic of the *K'ang-hsi* period. The surface of the vase is divided by a light horizontal band of triangular fret into two sections, which are decorated with sprays of magnolia springing from rocks, so that the flowers stand out in snowy-white relief from a shaded background of pulsating blue. The mark, written underneath in three columns of two characters, within a large double ring, is "Ta Ch'ing K'ang-hsi nien chi." [Made in the reign of K'ang-hsi (1662-1722) of the Great Ch'ing [dynasty].] Height, 20 inches. No. 367.

CREAM-JUG (*Nai Ku*), of the *famille rose* class, with a cover surmounted by a knob, modeled in European form, as part of a tea-set, and decorated with enamel colors in the style of the *rouge d'or* dishes. Foliated panels, containing sprays of peony, hibiscus (China rose), jasmine, and other flowers, are inclosed in a gilded ground of diaper pattern. No. 368.

VASE (*Hua P'ing*), of Kuangtung stoneware, with ring handles suspended on lions' heads. The opaque body of dark-brown paste is covered with a thick, translucent glaze of bright-green tint mottled with brown and becoming grayish blue at the edges. Height, 10 1/2 inches. No. 369.

VASE (*P'ing*), of Kuangtung stoneware, made of light but hard material, of brown color, with a pair of lizard-like dragons projecting in openwork relief from the base of the neck. It is enameled with a translucent crackled glaze of rich emerald-green color, passing into purplish gray toward the rim of the vase and over the more prominent parts of the molding. Height, 13 1/2 inches. No. 370.

CENSER (*Hsiang Lu*), of Fuchien porcelain, with a floral design composed of bamboo and peonies growing from rocks molded in relief under the typical ivory-white translucent glaze with which it is invested. A circular seal, stamped under the foot, displays the inscription archaic script, *Hsian-te nien chi*. [Made in the reign of Hsian-te (1426-35).] Diameter, 8 inches. No. 371.

VASE (*Hua P'ing*), of Fuchien porcelain (*Chien tsü*). The neck is ornamented with a band of fret succeeded by a ring of triangular foliations, and the body with four identical sprays of *prunus* modeled in relief, all worked in the paste under the pure white glaze, which is of ivory-white tone. Height, 7 1/2 inches. No. 372.

HOOF-SHAPED VASE (*Ma T'i P'ing*), of Fuchien porcelain, covered with a molded decoration in relief, displaying the eight Buddhist symbols of good augury, enveloped in wavy fillets and leafy scrolls. The white glaze of creamy tone has a slight bluish tinge. Height, 6½ inches. No. 373.

WATER RECEPTACLE (*Shui Ch'eng*), of ancient Kuang-tung faience (*Kuang Yao*), modeled in the form of a bronze sacrificial wine-vessel. The paste, of buff color, is invested with a celadon glaze of pale sea-green shade. Height, 2½ inches; length, 6 inches. No. 374.

OKIMONO, of Hirado ware; three Chinese boys rolling a snowball. No. 375.

DOUBLE FISH VASE (*Shuang Yü P'ing*), modeled in the form of a pair of fish swimming upright from the waves, the bodies of which have coalesced to make a single mouth for the joint vase. The dorsal fin project on either side as handles; the other fins, the scaly bodies, the eyes and other details, as well as a fringe of waves round the foot, are worked in the paste, as part of the decoration of the vase, and come out in varied shade through the celadon glaze of pale blue-green tint with which they are invested. The vases are mounted as jugs with stands in an appropriate setting of bulbous. Height, 10 inches. No. 376.

VASE (*P'ing*), one of a pair, decorated with a pale-blue soufflé ground, derived from cobalt, penciled in a darker shade of the same underglaze color, with a brocaded design of prunus-blossoms and triangles. Pedestals and stoppers in the form of crowns of European work. Height, 4 inches. No. 377.

LARGE TEA-TRAY (*ch'a pan*), from the same set as the teapot shown in Fig. 360, painted in colors, with a similar cretakite badge in the middle. No. 378.

GOULD-SHAPED VASE (*Hu-hu P'ing*), of the K'ang-ki period, with the lower two thirds of the globular body covered with a glaze of *cōf-a-n-lai* color, succeeded by a girdle of grayish white crackle, and a narrow band of blue and white diaper, the upper part being decorated in blue with flowers and lambrequins of floral brocade. European silver mounts. No mark. Height, 7 inches. No. 379.

MISIMA BOWL, of dark stoneware, enameled with a white glaze with the incised designs filled in with encrusting black clay. See page 338.

CONICAL ARCHAIC BOWL of Korean faience, of yellowish color stippled with darker spots. See p. 339. No. 380.

SHAPED DISH, of "Old Japan" Imari ware, richly decorated in brilliant colors with gilding. See p. 335. No. 381.

OLD KOREAN BOWL, with a lightly incised decoration under a bull-tinted celadon glaze, sparsely and superficially crackled. See page 338. No. 382.

TEMPLE VASE of Takatori pottery, enameled with a cracked green glaze of mottled tint, decorated in slip in low relief with Buddhist figures. No. 383.

ORNAMENT (*Orimono*), of Hirado porcelain molded in the shape of a white celadon turnip with blue-tinted leaves, with a rat crouched upon the bulb. No. 384.

VASE, of Kyōto faience, with a grayish sparsely cracked glaze decorated in enamel colors and gilding with flowers and insects in the "Nishiki" or brocaded style. No. 385.

INCENSE-BURNER (*Kōrō*), of Hirado blue and white porcelain, with a picture on the inner cylinder, seen through the openwork trellis, of five children playing in a garden, under a pine-tree, which spreads over the pierced cover. See page 367. No. 386.

CENSER (*Kōrō*), of white Hirado porcelain, molded in the form of a grotesque unicorn *Hou*, with a movable head as a lid, with the details modeled in relief in the paste and lightly chased under the glaze. No. 387.

OKIMONO, of white Hirado porcelain, with the figure of a *Shōjo*, with smiling face and long hair sweeping the ground, standing beside a tripod wine-jar with a bamboo ladle in his hand. No. 388.

INCENSE-BURNER (*Kōrō*), of Imari ware, fashioned in the shape of a cock perched upon a stump of wood and painted

in enamel colors, black, brown, and red, with touches of gold and silver. Circa, 1700. No. 389.

SAKÉ-BOTTLE of Okawaji ware, with a cracked celadon glaze. Fully described on page 366. No. 390.

SMALL CENSER (*Kōrō*), of Hirado porcelain, with a pierced outer trellised casing overspread with three sprays of chrysanthemum-flowers modeled in slight relief. Silver openwork cover. No. 391.

SATSUMA FIGURE of Chinese boy (*Kara-ko*), holding a palm-leaf fan, richly decorated in enamel colors and gilding. No. 392.

SAKÉ-BOTTLE of Satsuma ware, decorated in soft enamel colors and gold with sprays of *Paulownia imperialis*. Silver Kiku stopper—**SATSUMA VASE**, decorated in enamel colors with a selection from the precious objects called *Takara-mono* described on page 373. No. 393.

CHINESE LION (*Kara Shishi*), of Hirado porcelain of the eighteenth century, with its left fore-foot upon an openwork group of quatrefoil brocade pattern. The details are lightly etched under the white glaze, which is of pale greenish tone. No. 394.

SATSUMA FIGURE of Hotei, the Monk of the Hemp Bag, painted in enamel colors and gold. See p. 373. No. 395.

SMALL CYLINDER, with perforated side, of Hizen blue and white porcelain; mark of Shōnsui. No. 396.

VASE, of Kyōto porcelain, decorated in rich enamel colors with gilding, with elaborate floral scrolls and panel pictures of Buddhist figures described on p. 362. No. 397.

LARGE DISH, of "Old Imari" ware, painted in underglaze blue in combination with enamels and gilding in the typical *chrysanthemum-poinciana* style. See p. 365. No. 398.

LARGE COVERED JAR, of "Old Imari" ware, decorated in colors and gold with pictures of outdoor scenes and brocaded bands with pierced trellis-work panels. No. 399.

WATER-POT, of Hirado porcelain molded in the shape of a fish-dragon, and painted in underglaze blue with touches of black enamel and gold. See page 366. No. 400.

SAKÉ POT, of Hizen porcelain, decorated with dragons in the midst of flower strewn waves, painted in dark green and other enamel colors. See page 366. No. 401.

CAKE-DISH, of Hirado porcelain, painted in blue with a group of seven Chinese boys playing under a pine tree. See page 367. No. 402.

HIRADO CENSER, of pale celadon tint, with openwork cover and trellis casing displaying the badge of the Tokuga house. See page 368. No. 403.

FIGURE OF BUDDHA, standing upon a lotus pedestal modeled in Hirado porcelain, and painted in blue with touches of brown and black. See page 368. No. 404.

VASE, of Hirado porcelain, decorated in three sections, the middle lightly chased with scrolls enameled white, the other two decorated in colors relieved by a russet-red ground. See page 368. No. 405.

SMALL JAR of Satsuma faience, with conventional floral scrolls in enamel colors and gold. Old silver cover, a lotus-leaf. No. 406.

SATSUMA FIGURE of Chinese boy, holding up a jewel, richly decorated in enamel colors and gilding. No. 407.

SATSUMA CENSER, fashioned as a bowl on a tripod stand pierced with three medallions and delicately painted in enamel colors and gold. See page 373. No. 408.

TRIPOD CENSER with mask handles, of Kutani porcelain, decorated in enamel colors. Cover of lacquered metal. More details are given on page 376. No. 409.

SATSUMA CENSER, modeled in the shape of a court hat, with pierced work and painted decoration of floral scrolls. See page 373. No. 410.

BOWL, of Kutani porcelain, artistically decorated in brilliant enamel colors with sprays of iris painted upon a soft milk-white ground. See page 376. No. 411.

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